

**START**



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**NOVEMBER 1993**

**Camera Operator:  
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**MICROFILMED**  
**August 1993 - April 1994**

**BOSTON SYMPHONY ORCHESTRA**  
**SCRAPBOOK MICROFILMING PROJECT**

**Funded in part by**

**THE NATIONAL ENDOWMENT FOR THE**  
**HUMANITIES**

**Grant No. PS-20709-93**



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# **BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT**

**A COOPERATIVE PROJECT BETWEEN THE BOSTON SYMPHONY  
ORCHESTRA ARCHIVES AND THE BOSTON PUBLIC LIBRARY  
(AUGUST 1993 - APRIL 1994)**

**This microfilming project includes two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection in the Music Department of the Boston Public Library (BPL). Their call number is \*\*M.125.5. The second set of scrapbooks (132 volumes) resides within the Boston Symphony Orchestra (BSO) Archives' Press Clippings collection. They have the designation Pres 56.**

**The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.**

**The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.**

**The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.**

**The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.**

**Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repositories.**

**Music Department  
Boston Public Library  
P. O. Box 286  
Boston, MA 02117**

**Boston Symphony Orchestra Archives  
Symphony Hall  
Boston, MA 02115**



\*\*M.125  
.5

## BOSTON SYMPHONY ORCHESTRA

### SCRAPBOOKS

1881-1882 TO 1959-1960

1181-18 to 1915-16 compiled by Allen A. Brown

1916-17 to 1937-38 compiled by Mary A. Brown

1938-39 to 1959-60 compiled by the Music Department

These scrapbooks contain reviews of concerts, articles concerning the Symphony, its players and conductors, interviews with soloists and composers, occasional letters and notes, an occasional autograph, ticket stubs, pictures of conductors, the Symphony, soloists and composers, and caricatures.

In the scrapbooks compiled by Mr. Brown, it is possible to find articles or reviews pasted on a program which does not have the same date. Mr. Brown used multiple copies of programs for his scrapbook "fillers;" the fillers have no relation to the articles pasted on them. The fillers may be partially to completely covered.

These scrapbooks do not contain the complete programs. For the complete program, the researcher must consult either the hard copies found in either the Boston Symphony Archives or the Boston Public Library's Music Department or the microfilm of programs published by KTO Microform (Millwood, New York) and dating from the 1881-82 season through the 1974-75 season.

Generally, one volume represents one Symphony season; the volume and season should therefore match. Depending upon the compiler and the clippings available, some reviews and articles may be found concerning the Promenade Concerts, Boston Pops, the Berkshire Music Festival and Tanglewood.

The Music Department of the Boston Public Library does maintain other materials concerning the Boston Symphony Orchestra in other scrapbooks and files. Please consult with the Music Librarian for these materials.



VOLUMES 78-79

1958-59 TO 1959-60



# TECHNICAL DATA

IMAGE PLACEMENT: IA IB IIA **IIB**

REDUCTION RATIO: 1.2X

FILM STOCK:





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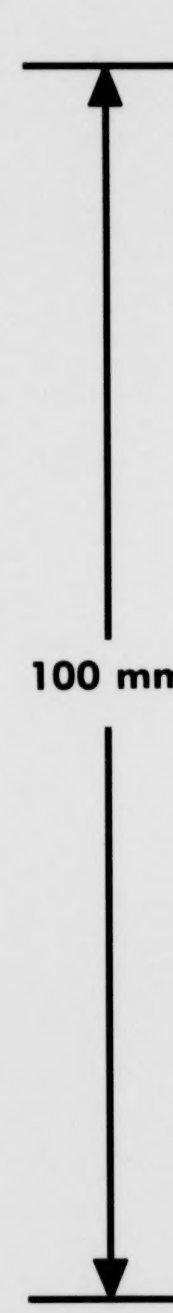
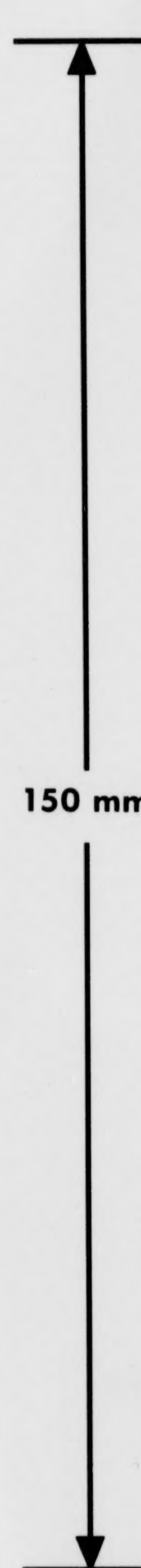
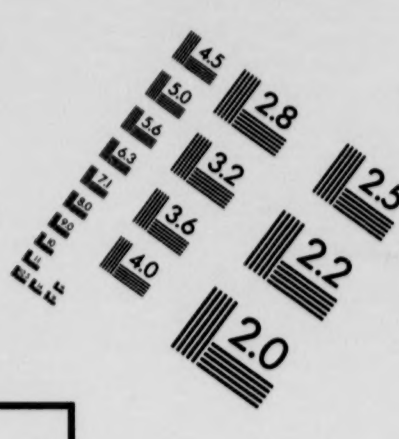
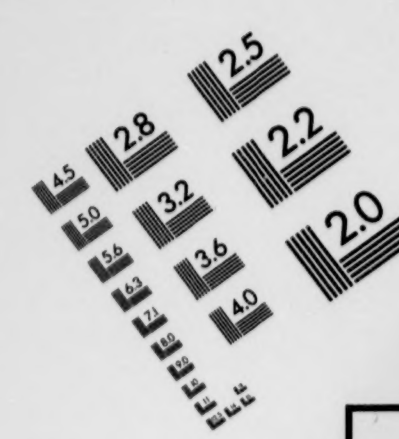
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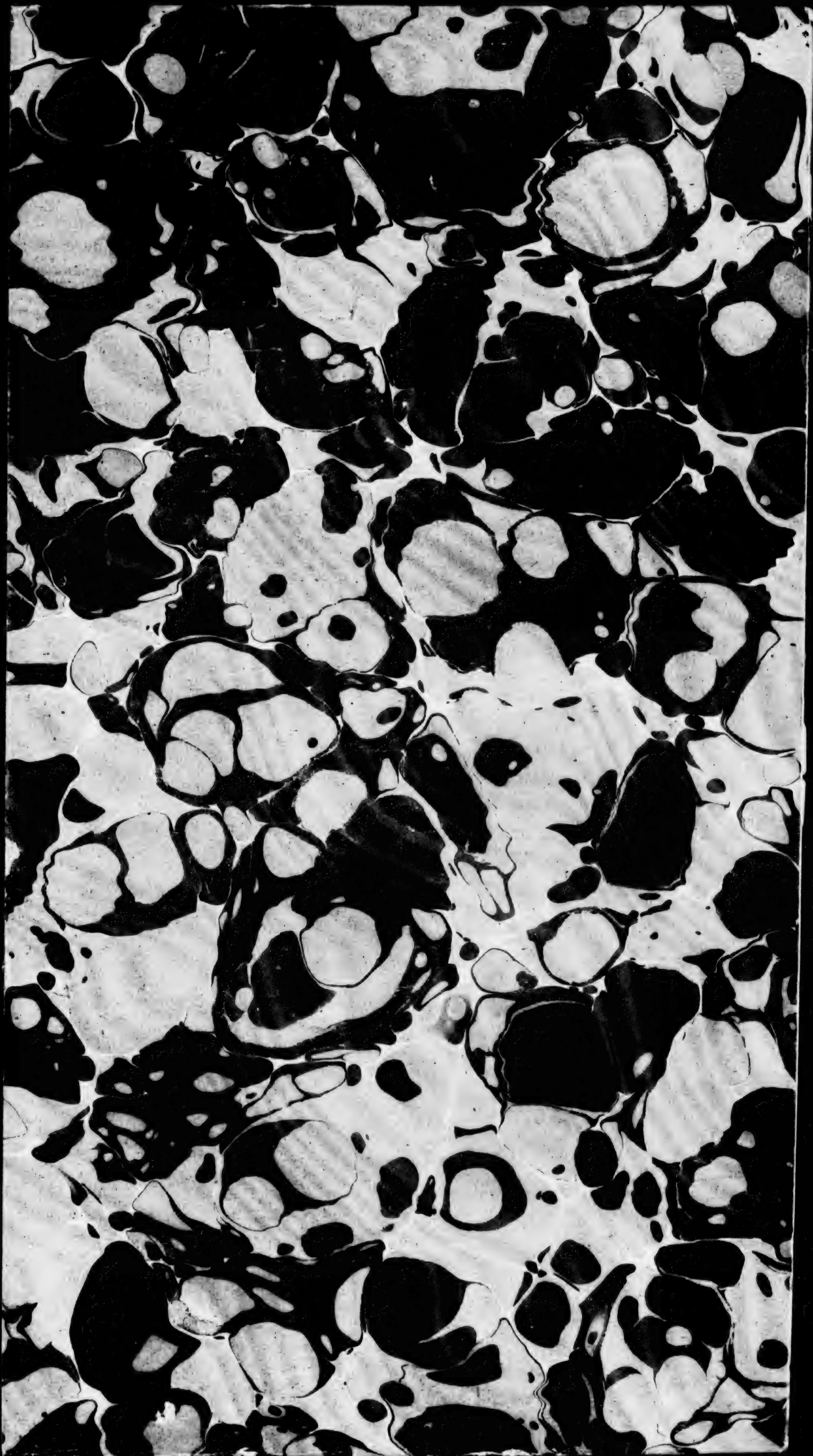
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DUE TO  
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AND OVERLAPPING  
MATERIAL**



**VOLUME 78**

**1958-1959**





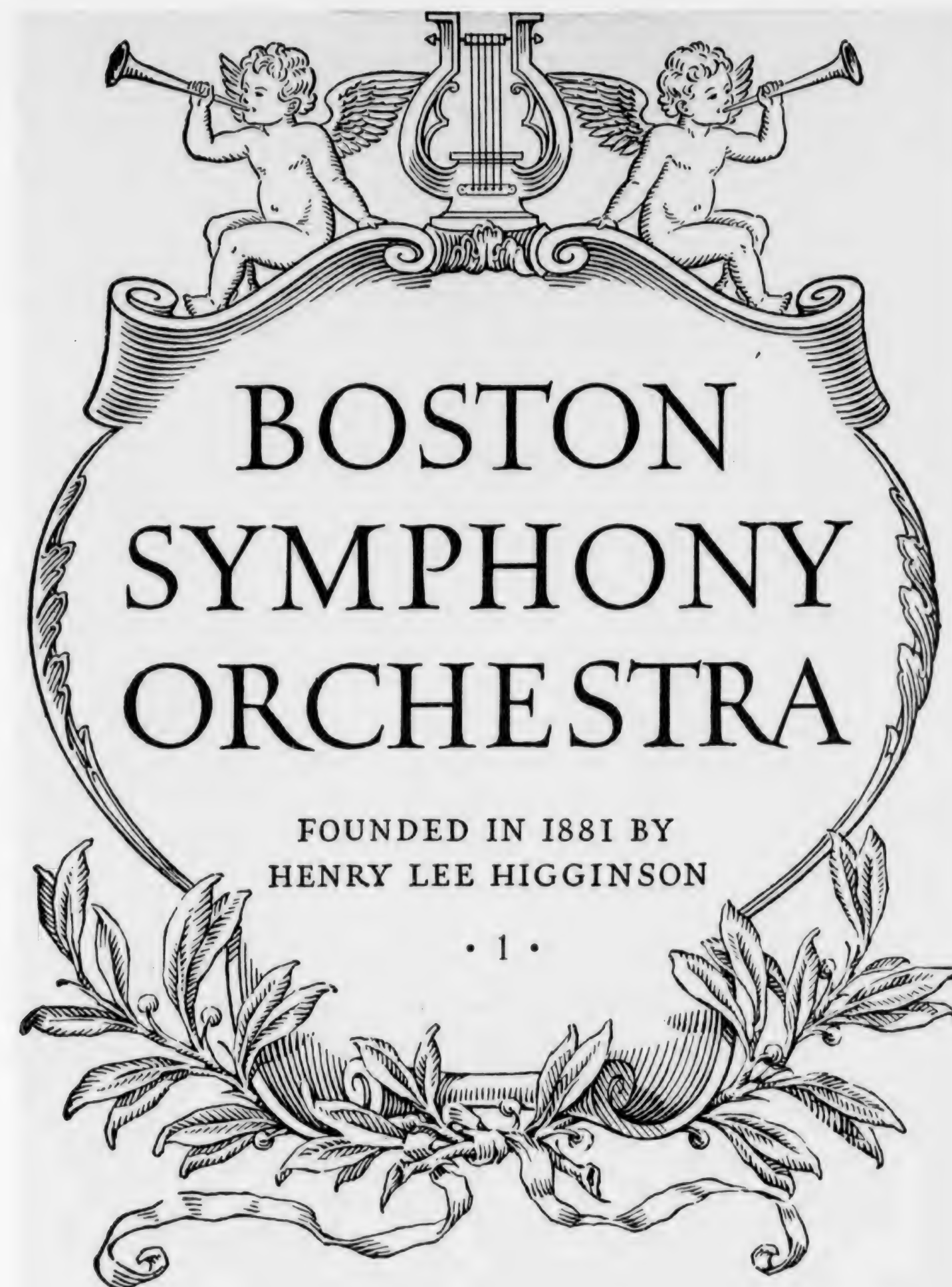


★ ★  
No. M.125.5

1958-59







SEVENTY-EIGHTH SEASON  
1958-1959





M. 125.5 1958/59  
Brown Coll.

SEVENTY-EIGHTH SEASON, 1958-1959

# Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## CONCERT BULLETIN

*with historical and descriptive notes by*

JOHN N. BURK

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LEONARD BURKAT	ROSARIO MAZZEO
<i>Music Administrator</i>	<i>Personnel Manager</i>

SYMPHONY HALL • BOSTON 15

# Boston Symphony Orchestra

(Seventy-eighth Season, 1958-1959)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## PERSONNEL

<b>VIOLINS</b> Richard Burgin <i>Concert-master</i> Alfred Krips George Zazofsky Rolland Tapley Norbert Lauga Vladimir Resnikoff Harry Dickson Gottfried Wilfinger Einar Hansen Joseph Leibovici Emil Kornsand Roger Shermont Minot Beale Herman Silberman Stanley Benson Leo Panasevich Sheldon Rotenberg Fredy Ostrovsky  Clarence Knudson Pierre Mayer Manuel Zung Samuel Diamond Victor Manusevitch James Nagy Melvin Bryant Lloyd Stonestreet Saverio Messina William Waterhouse William Marshall Leonard Moss Jesse Ceci Noah Bielski Alfred Schneider Joseph Silverstein  <b>BASSES</b> Georges Moleux Henry Freeman Irving Frankel Henry Portnoi Henri Girard John Barwicki Leslie Martin Ortiz Walton	<b>VIOLAS</b> Joseph de Pasquale Jean Cauhapé Eugen Lehner Albert Bernard George Humphrey Jerome Lipson Robert Karol Reuben Green Bernard Kadinoff Vincent Mauricci John Fiasca Earl Hedberg  <b>VIOLONCELLOS</b> Samuel Mayes Alfred Zighera Jacobus Langendoen Mischa Nieland Karl Zeise Josef Zimblar Bernard Parronchi Martin Hoherman Louis Berger Richard Kapuscinski Robert Ripley Winifred Winograd  <b>FLUTES</b> Doriot Anthony Dwyer James Pappoutsakis Phillip Kaplan  <b>PICCOLO</b> George Madsen  <b>OBOES</b> Ralph Gomberg Jean Devergie John Holmes  <b>ENGLISH HORN</b> Louis Speyer  <b>CLARINETS</b> Gino Cioffi Manuel Valerio Pasquale Cardillo E♭ Clarinet	<b>BASS CLARINET</b> Rosario Mazzeo  <b>BASSOONS</b> Sherman Walt Ernst Panenka Theodore Brewster  <b>CONTRA-BASSOON</b> Richard Plaster  <b>HORNS</b> James Stagliano Charles Yancich Harry Shapiro Harold Meek Paul Keaney Osbourne McConathy  <b>TRUMPETS</b> Roger Voisin André Come Armando Ghitalla Gerard Goguen  <b>TROMBONES</b> William Gibson William Moyer Kauko Kahila Josef Orosz  <b>TUBA</b> K. Vinal Smith  <b>HARPS</b> Bernard Zighera Olivia Luetcke  <b>TIMPANI</b> Everett Firth Harold Farberman  <b>PERCUSSION</b> Charles Smith Harold Thompson Arthur Press  <b>PIANO</b> Bernard Zighera  <b>LIBRARY</b> Victor Alpert
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1 vol Cont. May 21, '59  
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SEVENTY-EIGHTH SEASON, 1958-1959

## Boston Symphony Orchestra

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# Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

## SCHEDULE OF CONCERTS, Winter Season 1958-1959

### OCTOBER

3-4	Boston	(Fri.-Sat. I)
7	Boston	(Tues. A)
10-11	Boston	(Fri.-Sat. II)
14	Rochester	
15	Columbus	
16	Toledo	
17	Detroit	
18	Ann Arbor	
19	East Lansing	
23	Boston	(Thurs.) III
24	U. N. Concert in New York	
25	Boston	(Sat. III)
28	Cambridge	(I)

31-

### NOVEMBER

1	Boston	(Fri.-Sat. IV)
2	Boston	(Sun. a)
4	Providence	(I)
7-8	Boston	(Fri.-Sat. V)
11	New Haven	(I)
12	New York	(Wed. I)
13	Newark	
14	Brooklyn	(I)
15	New York	(Sat. I)
17	Cambridge (Kresge Aud. M.I.T.)	
18	Boston	(Tues. B)
21-22	Boston	(Fri.-Sat. VI)
23	Boston	(Sun. b)
25	Providence	(II)
28-29	Boston	(Fri.-Sat. VII)

### DECEMBER

2	Boston	(Tues. C)
5-6	Boston	(Fri.-Sat. VIII)
9	New Brunswick	
10	New York	(Wed. II)
11	Washington	(I)
12	Brooklyn	(II)
13	New York	(Sat. II)
16	Cambridge	(II)
19-20	Boston	(Fri.-Sat. IX)
23	Boston	(Tues. D)
26-27	Boston	(Fri.-Sat. X)
30	Providence	(III)

### JANUARY

2-3	Boston	(Fri.-Sat. XI)
4	Boston	(Sun. c)
6	Boston	(Tues. E)
9-10	Boston	(Fri.-Sat. XII)

13	Hartford	
14	New York	(Wed. III)
15	Washington	(II)
16	Brooklyn	(III)
17	New York	(Sat. III)
20	Cambridge	(III)
23-24	Boston	(Fri.-Sat. XIII)
27	Providence	(IV)
30-31	Boston	(Fri.-Sat. XIV)

### FEBRUARY

1	Boston	(Sun. d)
3	Cambridge	(IV)
6-7	Boston	(Fri.-Sat. XV)
10	Boston	(Tues. F)
13-14	Boston	(Fri.-Sat. XVI)
16	Storrs	
17	New London	
18	New York	(Wed. IV)
19	Philadelphia	
20	Brooklyn	(IV)
21	New York	(Sat. IV)
27-28	Boston	(Fri.-Sat. XVII)

### MARCH

1	Boston	(Sun. e)
3	Boston	(Tues. G)
6-7	Boston	(Fri.-Sat. XVIII)
9	Northampton	
10	New Haven	(II)
11	New York	(Wed. V)
12	Baltimore	
13	Brooklyn	(V)
14	New York	(Sat. V)
17	Cambridge	(V)
20-21	Boston	(Fri.-Sat. XIX)
24	Boston	(Tues. H)
26-28	Boston	(Thurs.-Sat. XX)

### APRIL

3-4	Boston	(Fri.-Sat. XXI)
7	Cambridge	(VI)
10-11	Boston	(Fri.-Sat. XXII)
12	Boston	(Sun. f)
14	Providence	(V)
17-18	Boston	(Fri.-Sat. XXIII)
21	Boston	(Tues. I)
24-25	Boston	(Fri.-Sat. XXIV)

# Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

## RCA Victor Records released since April 1956

BEETHOVEN	Overtures Leonore Nos. 1, 2, 3; "Fidelio"; "Coriolan"	LM-2015
BEETHOVEN	Symphony No. 3, "Eroica"	LM-2233
BEETHOVEN	Symphony No. 6	LM-1997
BEETHOVEN	Violin Concerto (HEIFETZ)	LM-1992
BERLIOZ	"L'Enfance du Christ"	LM-6053
BERLIOZ	"Harold in Italy" (PRIMROSE)	LM-2228
BRAHMS	Symphony No. 1	LM-2097
BRAHMS	Symphony No. 2; "Tragic" Overture	LM-1959
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
FRANCK	Symphony No. 1 in D Minor	LM-2131
KHATCHATURIAN	Violin Concerto (KOGAN)	LM-1760
MENDELSSOHN	"Italian" Symphony (with "Reformation" Symphony)	LM-2221
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
TCHAIKOVSKY	Symphony No. 4	LM-1953
WAGNER	Overture and Bacchanale from "Tannhäuser" Magic Fire Music from "Die Walküre" Siegfried's Rhine Journey from "Götterdämmerung"	LM-2119
TCHAIKOVSKY	Serenade for Strings	
ELGAR	Introduction and Allegro	
BARBER	Adagio for Strings	LM-2105
DEBUSSY	"La Mer"	
IBERT	"Escales" (Ports of Call)	LM-2111
MARTINU	"Fantaisies Symphoniques"	
PISTON	Symphony No. 6	LM-2083
DEBUSSY	"Prelude to the Afternoon of a Faun"	
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984
BLOCH	Schelomo	
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109
PROKOFIEFF	Piano Concerto No. 2 (HENRIOT)	
BARBER	Medea	LM-2197



# Boston Symphony Orchestra

CHARLES MUNCH, Music Director

(RCA VICTOR RECORDINGS)

## Symphonies

### BEETHOVEN

- Symphony No. 3, "Eroica" LM-2233  
Symphony No. 5 LM-1923  
(with Schubert, Symphony No. 8)  
Symphony No. 6 LM-1997

### BERLIOZ

- Damnation of Faust LM-6114  
(complete with chorus and soloists)  
Romeo and Juliet LM-6011  
(complete with chorus and soloists)  
Symphonie Fantastique LM-1900  
Harold in Italy LM-2228  
(with Primrose, Viola)

### BRAHMS

- Symphony No. 1 LM-2097  
Symphony No. 2 LM-1959  
(with Tragic Overture)

### FRANCK

- Symphony in D LM-2131

### HONEGGER

- Symphony No. 2 LM-1868  
(with Menotti, Violin Concerto  
— Spivakovsky)

### MENDELSSOHN

- "Italian" Symphony LM-2221  
(with "Reformation" Symphony)

### PISTON

- Symphony No. 6 LM-2083

### SCHUBERT

- Symphony No. 2 LM-9032  
Symphony No. 8 ("Unfinished") LM-1923  
(with Beethoven, Symphony No. 5)

### TCHAIKOVSKY

- Symphony No. 4 LM-1953

## Recordings with Soloists

### Violinists

- HEIFETZ LM-1992  
Beethoven: Violin Concerto  
KOGAN LM-2220  
Khatchaturian: Violin Concerto  
(Pierre Monteux, Conductor)  
MILSTEIN LM-1760  
Tchaikovsky: Violin Concerto  
MENUHIN LM-1797  
Bruch: Violin Concerto No. 1  
OISTRAKH LM-1988  
Chausson: Poème  
Saint-Saëns: Introduction and  
Rondo Capriccioso (together  
with excerpts from  
Berlioz' Romeo and Juliet)  
SPIVAKOVSKY LM-1868  
Menotti: Violin Concerto  
(together with  
Honegger's Symphony No. 2)

### Pianists

- BRAILOWSKY LM-1871  
Chopin: Piano Concerto No. 2  
Saint-Saëns: Piano Concerto No. 4  
HENRIOT LM-2197  
Prokofieff: Piano Concerto No. 2  
(with Barber: Medea)  
RUBINSTEIN LM-1728  
Brahms: Piano Concerto No. 2

### Cello

- PIATIGORSKY LM-1781  
Strauss: Don Quixote  
Walton: Concerto LM-2109  
Bloch: Schelomo

### Soprano

- DE LOS ANGELES LM-1907  
Berlioz: Summer Nights  
Debussy: The Blessed Damsel

### Clarinet

- GOODMAN LM-2073  
Mozart: Clarinet Concerto  
(together with the  
Clarinet Quintet)

There are also choral works  
with vocal soloists.



CHARLES MUNCH, director of the Boston Symphony Orchestra, who opens his 10th season, and the orchestra's 78th year, with the Friday afternoon and Saturday evening concerts at Symphony Hall.

*Herald - Sept. 29, 1958*



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CHARLES MUNCH, Music Director

(RCA VICTOR RECORDINGS)

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- SCHUBERT**  
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Symphony No. 8 ("Unfinished") LM-1923  
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- TCHAIKOVSKY**  
Symphony No. 4 LM-1953

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Menotti: Violin Concerto  
(together with  
Honegger's Symphony No. 2)
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Chopin: Piano Concerto No. 2  
Saint-Saëns: Piano Concerto No. 4
- HENRIOT** LM-2197  
Prokofieff: Piano Concerto No. 2  
(with Barber: Medea)
- RUBINSTEIN** LM-1728  
Brahms: Piano Concerto No. 2
- Cello**
- PIATIGORSKY** LM-1781  
Strauss: Don Quixote  
Walton: Concerto LM-2109  
Bloch: Schelomo
- Soprano**
- DE LOS ANGELES** LM-1907  
Berlioz: Summer Nights  
Debussy: The Blessed Damsel
- Clarinet**
- GOODMAN** LM-2073  
Mozart: Clarinet Concerto  
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*Herald - Sept. 29, 1958*



# Munch Begins Symphony's 78th Season October 3

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MUNCH

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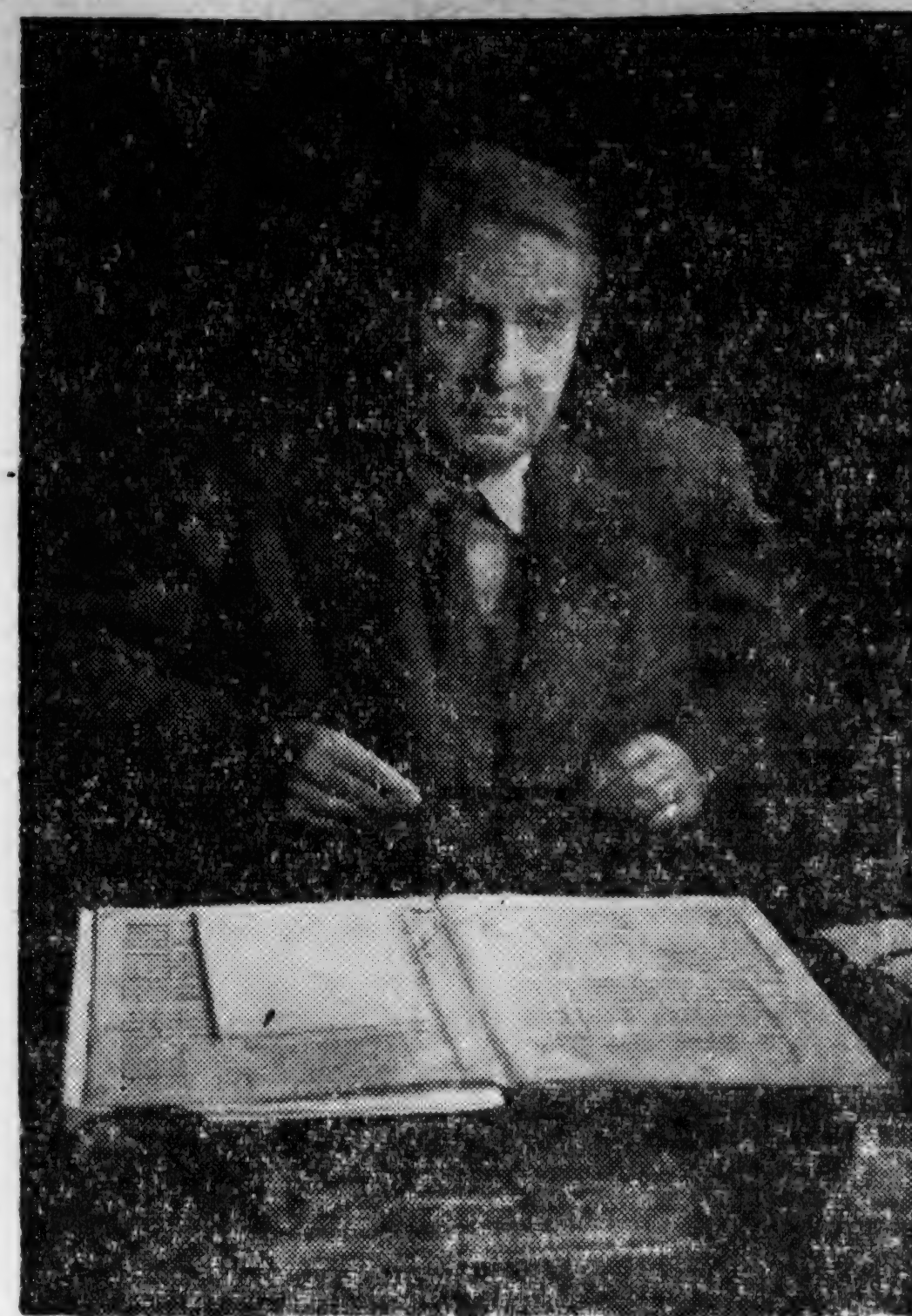
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The six Sunday afternoon concerts will be conducted by Dr. Munch, Sir John Barbirolli, Ferenc Fricsay and Robert Shaw. Soloists will include Rudolf Serkin and Christian Ferras, and the first concert will take place Nov. 2. A few tickets for both the Tuesday and Sunday series are available at the season ticket office, Symphony Hall.

The Boston Symphony Orchestra also will present six concerts in Sanders Theater, Cambridge; five in Providence, R.I.; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; concerts in Kresge Auditorium, Cambridge, and in other cities.



DR. CHARLES MUNCH, score before him, prepares the Boston Symphony Orchestra for their 78th season beginning in Symphony Hall on Friday afternoon, Oct. 3.

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For his second program, at the "regular" concerts of Oct. 10 and 11, Dr. Munch will perform Mozart's "Haffner" Symphony, the Fifth Symphony of Honegger, and Brahms' Fourth Symphony, in E minor.

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Mich.; Hartford, New Haven, New London and Storrs, Conn. New Brunswick, New Jersey; Washington, D. C., Philadelphia, Baltimore, Northampton, Mass. and Kresge Auditorium, Cambridge.

### Pension Fund Pianist Van Cliburn

Van Cliburn, the young American pianist who won acclaim in Russia last Winter, and subsequently in the United States, will appear at two concerts this week-end by the Boston Symphony Orchestra, to benefit its pension fund. They will be given in Symphony Hall this afternoon at 3 and Monday evening at 8:30. The program for both concerts—which already are sold out—will be the same: Berlioz' "Roman Carnival" Overture; the A minor Concerto of Schumann, and the Rachmaninoff Concerto No. 3. Dr. Charles Munch will conduct.





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## Five Works Listed For Premières

*Monitor Oct 2, 1958*  
By Harold Rogers

Charles Munch began work on his tenth season by putting the Boston Symphony Orchestra in rehearsal yesterday morning in Symphony Hall. He has just returned from a European vacation, looking cheerful and rested.

He told members of the press that he was happy to be starting another year as music director. Then, in a tone of resigned amusement, he wearily indicated that he was not so happy over the prospect of five concerts in five days—the opening Friday afternoon and Saturday evening concerts, the two Pension Fund concerts with Van Cliburn as soloist on Sunday afternoon and Monday evening, and the first in the Tuesday night series.

In discussing prospects for the coming season, he said that he would repeat Easley Blackwood's Symphony No. 1 and Alexei Haieff's Symphony No. 2 from last season. Both these works have won the International Music Fund Award, and are therefore to be recorded.

The world premières of two new symphonies are in prospect—one by Jacques Ibert and another by Henri Dutilleux. These were both commissioned for the Boston Symphony's 75th anniversary, so the manuscripts are now two years overdue. Dr. Munch says that he has two movements of the Dutilleux symphony, but as yet knows nothing of the nature of the Ibert.

Among the premières will be Lukas Foss's new choral symphony, composed in honor of Albert Schweitzer. A 20-minute work from the pen of Robert Moevs, commissioned for the Boston Symphony by the Ford Foundation and the American Music Center, will be heard for the first time. A new symphony by Florent Schmitt, which Dr. Munch conducted for the International Society for Contemporary Music in Strasbourg in June, will have its initial Boston performance.

The large choral works on Dr. Munch's schedule include the Beethoven Ninth Symphony, to be heard in December and recorded, and the Berlioz Requiem, postponed from last spring. The latter will conclude this season and will also be recorded. His Easter presentation this spring will be Bach's St. Matthew Passion.

Nicole Henriot, pianist, has been added to the list of soloists already announced. These are Christian Ferras and Henryk Szeryng, violinists, and Rudolf Firkusny, Eugene Istomin, Rudolf Serkin, and Alexander Borovsky, pianists. The guest conductors will be Richard Burgin, Sir John Barbirolli, Pierre Monteux, Ferenc Fricsay, and Robert Shaw.

## Munch Tells His Plans for Season

By ROBERT TAYLOR

Charles Munch, fit and resilient—indeed, the very picture of health—relaxed on a sofa upstairs at Symphony Hall, and reflectively lit a cigarette. "Ten years," he said, "yes, this is the start of my 10th season in Boston."

*Herald 10-5-58*

Dr. Munch was taking a brief time out from his Wednesday morning rehearsal. Ahead lay a schedule that would faze any conductor: concerts on Friday afternoon, Saturday evening, Sunday afternoon (the Pension Fund concert with Van Cliburn) Monday evening and Tuesday night, plus more time for rehearsal. Dr. Munch leaned back and chatted amiably as though he had all the time in the world.

"The orchestra is going to record Alexei Haieff's Symphony and Easley Blackwood's Symphony No. 1," he said. "I'm looking forward to it. Both Symphonies were awarded national prizes this season—and they were introduced by the Boston Symphony Orchestra."

"How had he spent his vacation?"

Charles Munch smiled. "Just vacation, you know." He shrugged. "Although I did conduct once—at Strasbourg at the International Society for Contemporary Music. We did the Schmitt (a new symphony by Florent Schmitt, the French composer of Psalm XLVII and other massive works, most unfamiliar to Boston) there, and the composer was present. That was, of course, immediately before his recent death."

### New Music

"What plans did Dr. Munch have for introducing new music to Boston as he rounded out a decade with the Symphony?"

"I'll be doing the Schmitt,"

he said. "We have a new symphony by Jacques Ibert; we'll be presenting Lukas—Lukas Foss, who has written a new choral-symphony dedicated to Dr. Albert Schweitzer; we have a new work by Martinu; one by Dutilleux; and one by Robert Moevs, who is at Harvard and whose "Symphonic Variations" were first played by the Boston Symphony."

"Will the Ibert be characteristically light and witty?"

"I don't know," said Dr. Munch. "I haven't seen the score yet. Apart from the Schmitt, the only one I've heard has been the Dutilleux. He played parts of the first and second movements for me on the piano in Paris. It is a beautiful work, beautiful."

The discussion turned to the soloists the Boston Symphony will be presenting this year. Henryk Szeryng, from Poland, and Christian Ferras, from France, both violinists, will make their debut with the orchestra. "I've planned three choral compositions, also," said Dr. Munch. "The Ninth Symphony in December, the Berlioz 'Requiem' and the St. Matthew Passion."

A bell rang in the recesses of Symphony Hall, and Charles Munch held out his hand. "I'm sorry," he said with a wry smile. "Dr. Munch has to get back to his orchestra," declared one of the Hall's officials who was present. The smile lit up the conductor's face. "Yes," he said. "I must get back to my orchestra."



## *First Program*

FRIDAY AFTERNOON, OCTOBER 3, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 4, at 8:30 o'clock

BACH ..... Suite No. 4, in D major

Overture  
Bourrées I and II  
Gavotte  
Minuet  
Réjouissance

DEBUSSY ..... "La Mer," Three Orchestral Sketches

- I. De l'aube à midi sur la mer
- II. Jeux de vagues
- III. Dialogue du vent et de la mer

### INTERMISSION

BEETHOVEN ..... Symphony No. 6, in F major, "Pastoral," *Op.* 68

- I. Awakening of serene impressions on arriving in the country:  
Allegro ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d'allegro;  
Thunderstorm; Tempest; Allegro
- IV. Shepherd's Song: Gladsome and thankful feelings after the storm:  
Allegretto



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## THE TENTH SEASON OF DR. MUNCH

At this week's concerts, Charles Munch begins his tenth season as the Music Director of the Boston Symphony Orchestra. In the course of the season he will conduct Beethoven's Ninth Symphony in December, Bach's Passion According to St. Matthew in Holy Week, and the Requiem of Berlioz at the closing pair of concerts.

Guest conductors will be Pierre Monteux, Ferenc Fricsay, Robert Shaw and Sir John Barbirolli. Richard Burgin will conduct the third pair of concerts (after the Western tour) when Samuel Mayes will be the soloist. Piano soloists will be Rudolf Firkusny, Eugene Istomin, and Rudolf Serkin; violinists, Henryk Szeryng and Christian Ferras.

On Friday, October 24 (United Nations Day), at 3 o'clock the Orchestra will play in the U. N. Assembly Hall in New York. The concert will be broadcast and televised. Dr. Munch will conduct Honegger's Symphony No. 5 and Brahms' Symphony No. 4. Pablo Casals will make his first appearance within the borders of the United States since the Spanish civil war and will play Bach's Sonata No. 2 with Mieczyslaw Horszowski as pianist.

## VAN CLIBURN

*Two Pension Fund concerts by this Orchestra under the direction of Dr. Munch with Van Cliburn as soloist will be given next Sunday afternoon and Monday evening. Both concerts are sold out.*

*When Van Cliburn had been awarded the first prize in the international Tchaikovsky piano competition on April 14 last, he made the following statement to the United Press from Moscow:*

There are no political barriers to music. The same blood running through Americans also runs through the Soviet people and compels us to create and enjoy the same art.

I've become even more aware of this since I have been in Russia. What has thrilled me so much is the great spirit of musical unity achieved here at the Tchaikovsky Competition by the different peoples of the world whose governments are at political loggerheads.

My closest associates during the past few weeks and the people who have perhaps been the kindest to me were two Russian pianists—Eduard Miansarov and Naum Shtarkman, who both

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placed high in the final rounds of the competition.

The first day when I went to the Conservatory to practice I heard a knock at my door. A smiling friendly young man entered and said, "Welcome to Moscow—my name is Eduard Miansarov but call me 'Eddie.'"

We spent the next two hours playing and singing together.

From then on, we and Naum stuck together throughout our musical ordeal.

Russian reaction to my playing has been a wonderfully heartfelt one. These people have long felt that America has a fine culture but until recently have had not much proof of this. I helped to show them, I hope, that their feelings were right.

They are so pleased to learn that America loves their music—Tchaikovsky, Rachmaninoff, Shostakovich and other Russian composers—as much as they do. They know this love is genuine, for the people can always detect insincerity in art just as they can recognize false mental attitudes in human beings.

Yesterday at a Kremlin reception I was very touched by the gracious manner of (former Premier) Bulganin who congratulated me as he was getting ready to leave.

First Deputy Premier Mikoyan told me, "You've been a good diplomat between politicians to bring about peaceful relations. I wish America would send more like you."

If the Ministry of Culture will approve the plan, I'd like to give part of my winnings (25,000 rubles, worth \$6,250 at the official exchange rate) to establish two memorial prizes at the Moscow Conservatory in the name of two great pianists—Josef Lhevinne and Rachmaninoff, who both graduated from the Moscow Conservatory the same year and received gold medals.

I'd like to see three prize-winning Russian pianists—Lev Vlasenko, Naum Shtarkman and Eduard Miansarov—go to the United States to perform for Americans.

I would also like to see young Soviet musicians come and study in our great musical schools like Juilliard, the Eastman School and Curtis, and see how our people love music.



## Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the first concert of the 78th season in Symphony Hall yesterday afternoon. The program: Suite No. 4 in D major..... Bach  
"La Mer," Three Orchestral Sketches..... Debussy  
Symphony No. 6 in F major, "Pastoral" Op. 68..... Beethoven

By ROBERT TAYLOR

The grandeur of the Boston Symphony Orchestra is revealed in the first concert of the season as at no other time during the year. After 15 concerts, say, or 20, the orchestra's uniform level tends to stretch out like a mountain range; but the first concert is always an isolated peak, which one discovers anew, by its nobility and beauty.

And so it was yesterday afternoon as a rising ovation greeted Charles Munch, approaching the conductor's stand for the start of his 10th season here. The occasion also launched the orchestra's 78th year, and by the end the incomparable quality of the playing was again as marked as it must have been when Sir George Henschel on that distant October day in 1881 beat the opening bars of Beethoven's Overture, "Consecration of the House."

Ahead of Dr. Munch and the orchestra lay a staggering schedule—five concerts in five days. If the impending mass of the burden cast a shadow, it was not evident in the verve, the radiance and authority of the musicians. For the first time in recent memory the orchestra showed no changes of personnel: the men played together, indeed, as though they had been making music with a lifetime rapport.

The program embraced nothing off the beaten track: the first concert of the season is no time for shock effects. Since each concert presents a central problem,

however, the problem here was to expose new facets of the familiar, the final word of the Bach, the to make us hear and experience the music as a continuous revelation. It might be imagined that Debussy and the Beethoven has been uttered. Yesterday the Boston Symphony proved this a fallacy.

The weakest part of the program it seemed to me was Bach's Suite No. 4, in D major. Dr. Munch's selection of the various choirs was apt and the Bach ensemble exhibited a fine balance. The tempo on the other hand strayed—particularly in the Gavotte—dangerously close to the laggard. The interpretation displayed massive strength, and its virtues were solid and four-square. What one missed in the opening dance forms of the suite was the tart, rococo elegance that distinguishes even its stateliest moods, and which brought it to a glittering conclusion.

Debussy's "La Mer," though, left no room for controversy. This was a flawless performance that soared and sparkled with exquisite tints. The conductor's conception was magnificent, and the entire score was informed with a sense of tonal mystery. At the same time, the work contained a tension and a controlled emotional vigor relating its pictorial elements to a profound and essentially individual approach.

In Beethoven's "Pastoral" Symphony the treatment was dynamic and its contour was crisp and brilliant—a Beethoven, perhaps, in the French manner. And yet one could discern unusual richness and lambency in the strings. In the thunderstorm the depth and color of the orchestra was astounding; and as the symphony achieved a final unity it could be noted that Charles Munch had lent the work a sonority unique in the orchestra's recent annals. For this was not a secco Beethoven, but one which, building on an elegant dry basis, reached out toward the bigger Koussevitzky sound. *Herald Oct. 4, 1958*

Nonetheless, it was wholly Dr. Munch's performance, surcharged with his character and yet given a stirring and larger dimension than in the past. When it was over, in the brief instant between the music and the applause, we heard someone mutter "Wonderful!" in the row ahead. That was the way we felt about it, too.

## Boston Symphony Orchestra *Globe* Oct. 4, 1958 Munch Begins 78th Season

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch music director, began yesterday at Symphony Hall its 78th season. The program, which will be repeated tonight at 8:30, is as follows: Bach: Suite No. 4, in D major; Debussy: "La Mer"; Beethoven: "Pastoral" Symphony, No. 6, in F major.

By CYRUS DURGIN

Two of the three Bs—Bach and Beethoven—plus the near-classic modern, Debussy, furnished the music for the beginning, yesterday afternoon, of the Boston Symphony Orchestra's 78th season. This occasion also was the outset of Charles Munch's 10th year as music director. When first he appeared on stage, the orchestra quickly rose in greeting, followed a second later by the entire audience in Symphony Hall.

Not since last mid-April had Dr. Munch been seen upon this stage, for exhaustion and what was said to have been a mild heart attack had forced him to relinquish the final concerts of last season. Yesterday he looked rested and well—as, indeed, he had at Tanglewood during the Summer. His conducting also seemed to indicate a state of excellent health, for though powerful it was free of that sense of nervous restlessness which now and again carries him away.

Actually, there have not been many times in the past when Dr. Munch has exceeded the quietly of yesterday's music-making. There was no strain; the tempi were right, never hurried; everything sang like music; the tone the conductor summoned was noticeably gentler and richer than usual.

He was content to let Bach's

somewhat roughly homespun texture in the Suite No. 4 emerge as it would, without artificial refinements of instrumental balance. Nonetheless, the separate voices ran with sufficient clarity and with a delightful natural ease of rhythm. The resulting simplicity was a joy.

I never have heard such a performance of "La Mer." Munch has done it well before, but this time he scaled new heights with Debussy's great tonal expression of the sea in its moods of gentleness and terrible strength. This performance was unique in that while it captured the fundamental depictive quality and was never slicked over for the sake of elegant detail, it was not coarse, either.

Call this reading elemental and you will be about right. There was a real rhythmic groundswell, issuing correctly and naturally out of the music. At the end, the play of wind and water was uncanny and overwhelming.

If Dr. Munch always conducted Beethoven with such beautiful style, such a blend of organic development and unforced vitality, as he conducted the "Pastoral" yesterday, he would be an unassailably great master with this composer. Here was a performance which lacked nothing, which recognized and respected the inward nature of the work and treated it accordingly.

Next week Dr. Munch will present Mozart's "Haffner" Symphony, the Fifth Symphony by Honegger, and the Fourth Symphony of Brahms.



## Conductor Begins Tenth Year

By Harold Rogers

Not long after Charles Munch first came to Boston someone remarked, with a certain air of authority, that Dr. Munch would be known as an "interim conductor."

But Dr. Munch is now beginning his tenth season as music director of the Boston Symphony Orchestra, and a decade is somewhat longer than an interim, which, according to Webster, is defined as "meantime" or "temporary."

Dr. Munch has long since proved that he is not temporary; he indeed appears to be a permanent fixture in the Boston musical scene, and if he has plans to vacate his position, only he and his intimate associates know it. Rumors there have been of his leaving us (annually, it may be added, since he arrived), but they are apparently without cause.

Dr. Munch was well established as a European conductor, of course, when he came to the Boston Symphony. In these nine years, however, he has taken his place among the leading conductors of the world. One transcon-

tinental tour, two European tours, and his numerous recordings and radio broadcasts—all with the Boston Symphony—have elevated him to this eminence. He, in turn, has maintained our orchestra in its eminent state.

Yesterday afternoon the Symphony Hall listeners gave Dr. Munch a rising greeting, as they traditionally do before he gave the downbeat for one of his elegant readings of Bach's Suite No. 4 in D major. This signaled the opening of the orchestra's 78th season, and, as is usually the case, the program followed conventional lines. There is a good reason for this. The first program must also serve to open the Tuesday night series, for which the audience is avowedly more conservative.

Dr. Munch continued with Debussy's "La Mer"—always masterfully done when he is on the podium. It seethed and shimmered as the water responds to wind and sunlight. Debussy put the subtleties of the sea into his score, and Dr. Munch released them in full poetic measure.

The pleasures of nature continued to charm us after the intermission as the conductor led his musicians through the German countryside in Beethoven's "Pastoral" Symphony. Dr. Munch was in a tender mood, and the music responded in kind. Even the storm was sketched in water colors.

The clouds were soon dispersed, leaving us with "glad-some and thankful feelings" that Dr. Munch was in his place, a new season under way, and that all was serene in Symphony Hall.

That is, until those challenging moderns put in an appearance.

C.S.M. Oct 4, 1958

By ROBERT TAYLOR

The opening program of the Boston Symphony Orchestra came in here the other day, and gave rise to reflection on the art of arranging symphony programs. For the opening concert of his 10th season in Boston Charles Munch has chosen Beethoven's "Pastoral" Symphony, Bach's Fourth Suite, and "La Mer" by Debussy. An admirable selection this, apt, varied and comfortable befitting the initial concert of the 78th season. But what really makes it admirable?

For one thing it exhibits design: the classical, the baroque and the impressionist schools. For another it brings the concert to a climactic close on the Debussy; and Dr. Munch's qualities as an interpreter of French music are well-known. The program offers no surprises, but I don't think it should. Obviously it is wrought to show off one of the world's great orchestras in a congenial repertoire from the masters. One would not like to launch the season with, say, a symphony by Sessions.

A few months ago Alexander Williams, the former music critic of The Herald, wrote a letter—alas, too long to print—spiritedly drubbing the new music introduced by the Symphony last season, the Easley Blackwood Symphony, the Haieff, the Hovhaness. I don't intend to revive a controversy now about music already an accomplished fact, nor to start second-guessing Dr. Munch; but as soon as the season reaches mid-point,

the letters will start to arrive complaining that the Boston Symphony Orchestra has scheduled too much new music or choral music or French music or—rarely—too much old music. In programming everyone has an individual concept of the ideal.

And yet there is a definite knack to programming. Irving Kolodin takes up the problem at length in his delightful recent volume of essays "The Musical Life" and he points out what I believe to be some extremely cogent facts about the modern concert scene.

It is a paradox that many of our great musicians are not great program makers. As Mr. Kolodin indicates, the best programs in the past have frequently been constructed by such lesser lights as Damrosch and Henry Wood; and today the most exciting programs (with of course notable exceptions such as Beecham) are being organized by musicians who are honorably but firmly entrenched in a minor rank: Barbirolli, Howard Mitchell, Thomas Scherman.

"I think our audiences," declares Mr. Kolodin, "get far too much 'meaningful' music and not enough that is pleasurable . . . I think (our conductors) have created second-class citizenship in the musical republic for a host of such composers as Grieg, Dvorak, Goldmark, Dukas, Borodin, Albeniz, Chabrier, Chausson, D'Indy, Weber, Mussorgsky, Rimsky-Korsakoff and Liszt. In every case, one overplayed piece (frequently a concerto or an overture) is made to serve for the man's whole output."



There is much truth here, though Dr. Munch's efforts on behalf of D'Indy, Chausson and Liszt have not been negligible. Nor can I agree that "on the day when some of our conductors discover that it is easier to keep an audience interested in music than in conducting, we may see the emergence of a new Beecham or Damrosch." In the case of Dr. Munch, 10 years should have convinced even the most obtuse that the man is a selfless artist of the highest integrity, absolutely and unshakably absorbed in music. For tangible proof to read one paragraph of his book on conducting should suffice.

### Chances Limited

Yet when you consider it, the chances for a symphony orchestra to venture very far afield while maintaining the classical traditions in a season of some 25 concerts are limited. The professional critic who is exposed to repetition will heartily second Mr. Kolodin's plaint:

"How often recently has New York or Boston heard Weber's 'Preciosa Overture' among repetitions of the Overtures to 'Oberon,' 'Euryanthe,' and 'Der Freischutz'; Smetana's 'Meadows and Forests' rather than the 'Moldau'; Strauss's 'Macbeth' in addition to 'Don Juan' and 'Till Eulenspiegel'; Liadov's 'Kikimora' 'Baba Yaga,' or 'Enchanted Lake'; . . . Rimsky's 'Ivan the Terrible Suite'; Beethoven's 'Choral Fantasia'; the Second Symphony of Mendelssohn . . ."

Again, a matter of taste; and for aught I know, since the records aren't at my side, the works may have received a recent hearing. Still, it's interesting to think that the standard repertoire still has so much to offer. Meanwhile we look forward to another season under Dr. Munch with anticipation and gratitude.

SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Second Program

FRIDAY AFTERNOON, OCTOBER 10, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 11, at 8:30 o'clock

MOZART . . . . . Symphony in D major, No. 35, "Haffner," K. 385

- I. Allegro con spirito
- II. Andante
- III. Minuetto
- IV. Presto

HONEGGER . . . . . Symphony No. 5

- I. Grave
- II. Allegretto
- III. Allegro marcato

INTERMISSION

BRAHMS . . . . . Symphony No. 4, in E minor, Op. 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato



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## Boston Symphony Orchestra Mozart, Honegger and Brahms

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the second program of the Friday-Saturday series. Charles Munch, music director, conducted the "Haffner" Symphony of Mozart, Honegger's Fifth Symphony, and the Fourth Symphony of Brahms.

By CYRUS DURGIN

Honegger's Fifth Symphony, sandwiched between the "Haffner" of Mozart and the minor of Brahms, provided at yesterday's Boston Symphony concert, the only deviation from calm and classical beauty. For some of us, though, how many I could not be sure, it also provided the only musical adventure of the afternoon.

The composer referred to this powerful and darksome work as a symphony of three Ds, alluding to the notes which end each of the three movements. Those three Ds very likely will be taken by conservatives to mean Dreariness, Discord and Damnation. The camp to which I belong will as easily suggest Dissonance, Darling and Demons.

Surely there are demons in the course of the dramatic first and third movements. Just what demons and what they are up to, only the composer could have said. But they are there, for this is not dryly abstract music, but a most emotional and fantastic variety of symphonic imagining. Poe, perhaps, could have made much of this nether tonal world.

The music grows upon you with each hearing. Not that we can yet find our way about in it with any ease, but some day we shall. It is not easy listening—what good music

ever was, initially?—but it rewards the careful ear. Here are the touch and the creative fire of a master, both in the use of the orchestra and in the organization of the movement structure. This Fifth Symphony is one of considerable stature.

It is doubtful that most of the audience took to it readily. At the end of the first movement, there was a sudden gust of coughing and throat-clearing, a sure sign in the world of public performance that the public—or some of it—is not interested. Nonetheless, I rejoice that Charles Munch chose to play it again, and trust he will continue to do so.

Dr. Munch and the Orchestra were at their finest in Mozart, so gracefully and singingly performed, and in the grandeur and poetizing of Brahms' last Symphony. No doubt it is picayune to suggest it, but pleasurable as this Mozart and this Brahms surely were, could not some other Mozart and some other Brahms have been offered? The "Haffner" was last heard in 1955, the E minor Symphony just a year ago. If popular pieces are heard too often, the repertory will shrink, and that will be as bad for us as for the musicians.

Nonetheless, both symphonies went beautifully, although in Brahms, Dr. Munch does not ask for quite so hearty a bass as would fit my taste, nor does he bring up much a great deal of viola detail. The business of stressing "inner voices" is always debatable, but they do add richness and contrast to the main melodies when they can be heard.

By Harold Rogers

It was a triple triumph that Charles Munch achieved yesterday afternoon in Symphony Hall. He conducted the Boston Symphony Orchestra in three works, each a symphony, each a masterpiece—the Mozart "Haffner," the Honegger Fifth, and the Brahms Fourth.

The Honegger Fifth, it will be recalled, is composed in three movements, rather than the usual four, and it bears an interesting inscription on the score—"di tre re." This doesn't refer to the three Kings, as Honegger himself declared, but to the fact that each movement ends on the note re, or D.

It was Dr. Munch who conducted the world premiere of the Honegger in Boston in 1951; and at that time many of us were deeply moved by the depths of emotion reached by the composer, his remarkable ability to express his message in music almost as specifically as if he were to inscribe a canto for some modern Divine Comedy.

It is evident—at least in what the music says to me—that Honegger sang with the voice of a warning prophet for these our latter days. In the first movement he fairly screams in anguish over the state of human thinking; he calls for an awakening (and is there anything much more alarming than that crying trumpet, mounting step by step until we are rigid with attention?).

This warning unrest continues in subtle ways as an undercurrent while the surface of the second movement pursues more of a scherzo form. Could he mean that mankind, in pursuing the pleasures of the moment, is unaware of lurking danger?

In the final movement he again lifts his voice, crying havoc until the music falls away, as if exhausted, into something of a sobbing coda that seems to say that the composer has done his best, he can now do no more.

During the past seven years the Boston Symphony musicians have played this work many times here and abroad. The difficulties of the premiere have long since faded away, and Dr.

Munch's interpretation has deepened and clarified itself. He now conducts it from memory. All these factors combined yesterday to give the music a magnificence heretofore not manifested. *C.S.M. 10-11-58*

Yes, Dr. Munch was in fine fettle, and his Mozart had a warm patina, as if lighted by candles shining through crystal. What an adroit piece of writing is the Andante, with its muted string figures displaying the mark of genius through every phrase!

The Brahms, too—another work of genius, even though one writer back in 1887 found "in Brahms's Fourth Symphony little to commend to the attention of a music-loving public.

... Brahms evidently lacks the breadth and power of invention eminently necessary for the production of a truly great symphonic work."

Perhaps he later heard the music enough to change his mind—at least we hope so. There are few of us who don't change our minds as we go along. One of the pleasant things about living in our age is that few of us find Brahms a problem, thus being completely uninhibited in our enjoyment of him.

There are many, of course, who are greatly inhibited in their enjoyment of Honegger, yet he will some day be as easy to understand as Brahms. So turns the wheel. Music always presents the greatest excitement to those who stay out ahead.



## Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the second program of the 78th season yesterday afternoon at Symphony Hall. The program:

Symphony No. 35, in D major, Mozart  
Symphony No. 5, Honneger  
Symphony No. 4, in E minor, Op. 98, Brahms

By ROBERT TAYLOR

When Arthur Honneger's Fifth Symphony was completed in December, 1950, the honor of its first performance fell to our orchestra and to the composer's close friend, Charles Munch. But the last time Boston heard the work only the first movement was played, and under circumstances so solemn that virtually all musical considerations were obliterated.

For Honneger had died less than a week before, and the tragic grandeur of this, perhaps his greatest achievement, acted as a memorial. It was an ideal memorial, too; but given the event which served as its background, one could scarcely listen to the symphony with detachment.

### REMOVED VIEW

Yesterday's concert at Symphony Hall, however, provided a more removed view, and demonstrated beyond all cavil that the Honneger Fifth is one of the handful of modern scores that tower above a relatively sterile scene. From the opening with its brass sunburst in D major, the symphony proceeds toward a statement of a tormented, withdrawn and highly personal character.

The idiom is melodic yet charged with such tension—the dense harmonies and faint dissonances contribute a feeling of lurking oppression—that the treatment of the material recalls, indeed, the chiaroscuro of a Rembrandt.

One uses the similes of painting advisedly. The style of the Honneger is too distinct to be compared to that of another composer. While the music can be said, in a larger sense, to reflect the pressures of an era of anxiety, the depth of its emotional content takes on an individual, even romantic, drama. To me it invokes something of the terse atmosphere of the opening movement of Honneger's "Symphonie Liturgique," where passages of an aggressively rhythmic nature mingle with darkling sonorities to suggest a spirit struggling against grief. *Globe 10-12-58.*

Whereas the Honneger Third derives its form from Mozart, though, the Fifth is stormily eloquent and steeped in the tradition of Beethoven. The ultimate pronouncement, which subsides with the finality of a sigh, comes after a sustained forte and several staccato episodes between the violins and woodwinds: it is a resolution, and a fitting climax to so craggy a structure. Both Dr. Munch and the orchestra were in devoted accord and rendered a memorable performance.

### GOOD PROGRAMMING

Programming the "Haffner" Symphony of Mozart and the Brahms Fourth on either side of the Honneger, struck me as admirable, since the former is such a stark work that anything with the slightest trace of introversion would cast a pall over the entire afternoon. The Brahms, of course, is personal enough, and contains its own granite melancholy; but it is so familiar and so lyrical that in this context its surging vigor seemed more than ever engaging.

Both performances went well, although the presto in the Mozart was virtually prestissimo, and the general holiday gaiety was a trifle hectic. Nevertheless the interpretation displayed polish and grace, and the Brahms really acquired a splendid sonority and strength.

Again it may be noted that Dr. Munch has absorbed much of the Koussevitzky approach into his own manner, and as a result the Fourth is distinguished by a rare tonal lustre. The brilliance of such effects as Brahms's scoring for

triangle is difficult to hide in any case: still it was in the strings and woodwinds that the richer scope of the concept was most evident.

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RICHARD BURGIN, *Conductor*

READ ..... Prelude and Toccata  
(First performance at these concerts)

RIEGGER ..... Study in Sonority  
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BLOCH ..... "Schelomo" (Solomon), Hebrew Rhapsody for  
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PROKOFIEFF ..... Symphony No. 5, Op. 100

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- II. Allegro moderato
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## Modern Works To Be Heard At Symphony

Richard Burgin, associate conductor of the Boston Symphony Orchestra, will conduct the third pair of weekend concerts on Thursday afternoon, Oct. 23, at 2:15, and Saturday evening, Oct. 25, at 8:30. The Friday afternoon concert is being held on Thursday to enable the orchestra to take part in a special concert at the United Nations in New York on Friday afternoon, Oct. 24. *10/17/58*

Mr. Burgin's Thursday and Saturday program will open with Gardner Read's Prelude and Toccata. The work was written in 1937 and will be performed for the first time by the Boston Symphony at these concerts. Mr. Read is a professor of composition and music theory at Boston University.

The program will continue with the first performance by the orchestra of the Study in Sonority by Wallingford Riegger. This work, composed in 1927, was first performed at the Conservatory in Ithaca, N.Y., where the composer was a faculty member. It is scored for 10 violins in 10 parts, which can be multiplied at will. At the present performance Mr. Burgin will use 40 violins. Mr. Riegger, now 73 years of age, will be present for these concerts, which mark the first performance of any of his works by the Boston Symphony.

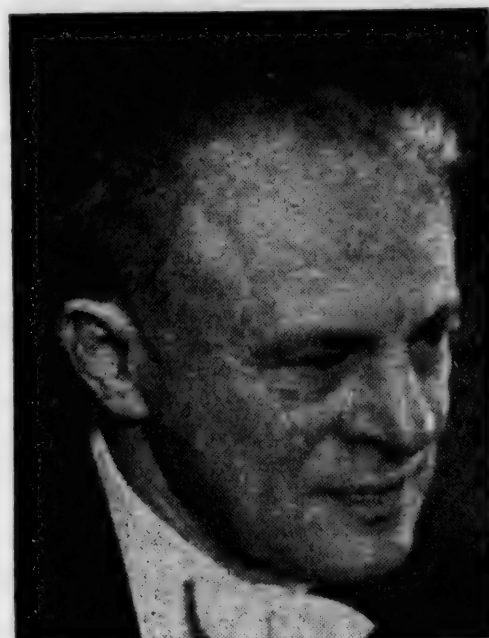
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### THE UNITED NATIONS CONCERT

The Boston Symphony Orchestra will make a special journey to New York City after the Thursday concert this week to play in the United Nations Assembly Hall there. Dr. Munch will conduct Honegger's Symphony No. 5 and Brahms' Symphony No. 4. Pablo Casals will play Bach's Sonata No. 2 in D major, with Mieczyslaw Horszowski. Secretary General Dag Hammarskjöld will deliver an address.

The Orchestra will go to New York Friday morning and return after the concert by TWA special flight.

The program, which begins at 3 o'clock in the afternoon, will be broadcast over WXHR and the ABC network by delayed broadcast at 11 p.m.

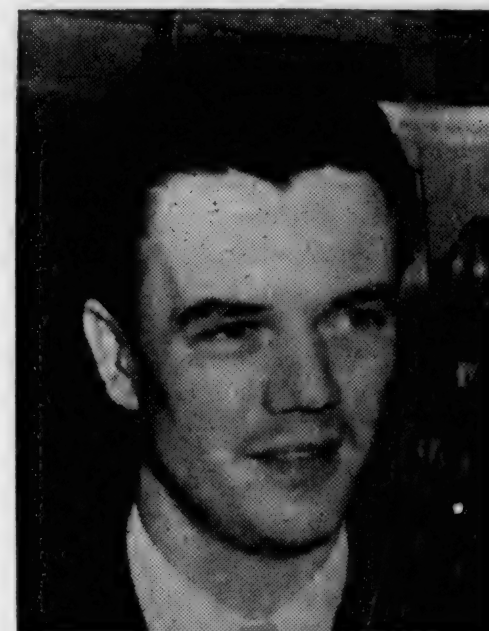


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### RADIO AND TELEVISION BROADCASTING

The following stations are broadcasting Boston Symphony concerts on a live, sustaining basis, as of the present date:

#### Friday Afternoon Series

WGBH-FM	Cambridge
WEDK-FM	Springfield

#### Saturday Evening Series

WGBH-FM	Cambridge
WEDK-FM	Springfield
WCRB-AM-FM	Waltham
WQXR-AM-FM	New York

and the WQXR Network consisting of:

WRRL-FM	Wethersfield, N. Y.
WRRE-FM	Bristol Center, N. Y.
WRRR-FM	Ithaca, N. Y.
WRRD-FM	DeRuyter, N. Y.
WRRF-FM	Cherry Valley, N. Y.
WHLD-FM	Niagara Falls, N. Y.
WHDL-FM	Olean, N. Y.
WFLY-FM	Troy, N. Y.
WRUN-FM	Utica, N. Y.
WKOP-FM	Binghamton, N. Y.
WJTN-FM	Jamestown, N. Y.

#### Sunday Afternoon Series

WXHR-FM	Cambridge
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#### Tuesday Cambridge Series

(including M.I.T. concert at Kresge Auditorium)

WGBH-FM-TV	Cambridge
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In addition to these live, sustaining broadcasts, the Boston Symphony Transcription Trust is making transcriptions for delayed commercial broadcast. Concerts of the recent Berkshire Festival will be broadcast until December 1, then followed by the Friday and Saturday programs of the present season, and in May and June, Pops programs of the 1959 season. It is expected that the Educational Television Radio Center will take Television films ("kinescopes") of several of the Cambridge concerts.



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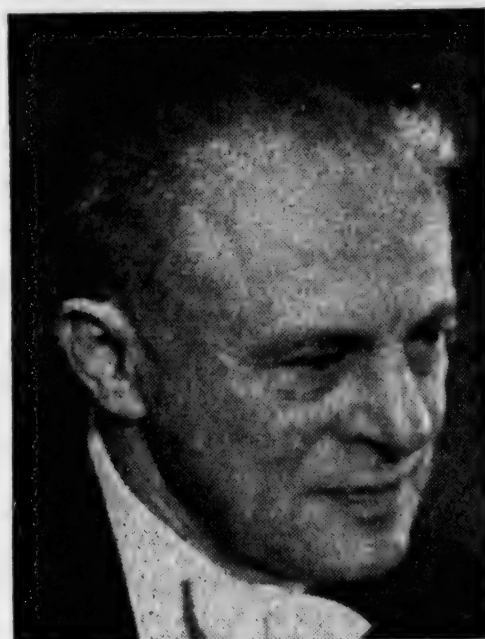
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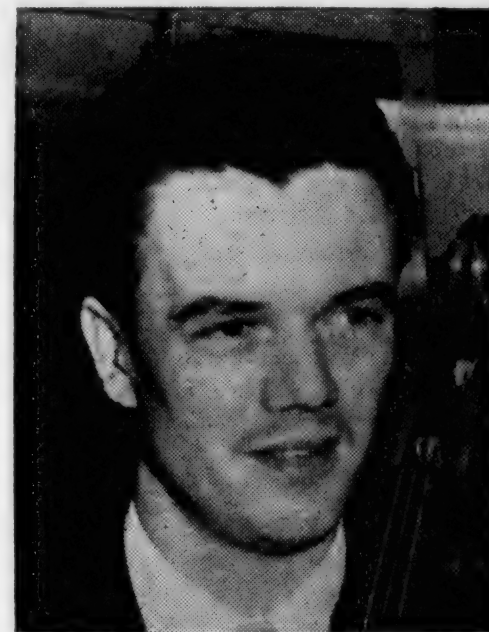


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WGBH-FM-TV	Cambridge
WEDK-FM	Springfield

In addition to these live, sustaining broadcasts, the Boston Symphony Transcription Trust is making transcriptions for delayed commercial broadcast. Concerts of the recent Berkshire Festival will be broadcast until December 1, then followed by the Friday and Saturday programs of the present season, and in May and June, Pops programs of the 1959 season. It is expected that the Educational Television Radio Center will take Television films ("kinescopes") of several of the Cambridge concerts.



## Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, presented the third program of the 78th season yesterday afternoon in Symphony Hall. The soloist was Samuel Mayes, cello. The program: Prelude and Toccata ..... Read; Study in Sonority ..... Riegger; "Schelomo" Hebrew Rhapsody ..... Bloch; Symphony No. 5, Op. 100 ..... Prokofieff.

By ROBERT TAYLOR

Yesterday's program of the Boston Symphony Orchestra offered a number of striking aspects. Richard Burgin was conducting on a Thursday afternoon (the orchestra is playing at the United Nations today with Pablo Casals as soloist); the program consisted of determinedly "modern" works; Samuel Mayes was the 'cello soloist; and two composers—Gardner Read and Wallingford Riegger—were in the audience. The concert promised an embarrassment of riches and turned out to be a surfeit of honey.

*Oct 24-58*  
The two new compositions (in Boston) were Mr. Read's and Mr. Riegger's, and they proved generally agreeable, though distinctly minor works. Mr. Mayes and the Bloch "Schelomo" Rhapsody provided the highlight of the afternoon in a splendid performance; but the Prokofieff Fifth Symphony, with its longeurs, coming after such an uncompromising bill, was enough to overwhelm the most dedicated contemporary spirit.

Mr. Read's polyphonic "Prelude and Toccata," scored for a small orchestra, retains a Bach-like ostinato spirit despite its emphasis on technical exploitation. It is a lively affair, and its orchestration bears the hallmark of an obviously skilled and polished craftsman. The writing is economical and to the point; the music is gracefully reminiscent of tradition while at the same time forging its own original way. Despite this, however, Mr. Read's ingenuity tends toward over-refinement, and if resourceful, his ultra-sophisticated "Prelude" is also rather self-conscious.

With Wallingford Riegger's "Study in Sonority" we were presented with the novel circumstances of a 73-year-old composer (long since established in the pantheon of modern American music) being introduced to the Boston Symphony audience through a work published 31 years ago. The "Study" written for 10 violins "or any multiple thereof" here employed 40, and I was impressed by the maximum amount of emotion that Mr. Riegger managed to convey within an abstract scope. The piece is not atonal—though it isn't diatonic either—and its delicate sonorities project a mood of ripe wistfulness. Unfortunately its tone-progressions are no longer daring, and its relentless stress on technique veils the powerful musical imagination that lurks behind what is really a conservative exercise.

As you can detect, I was of two minds about the preceding works; but with Bloch's "Schelomo" Rhapsody the return of 'cellist Samuel Mayes to the soloist's chair was an unreserved success. The Rhapsody with its impassioned Hebraic modes generally explores the dark lower register of the instrument, but its discourse ranges from moments of brooding lyricism to violent and near-vocal arias. Mr. Mayes's phrasing was exquisite, his bowing supple, his vibrato controlled, his affinity with the score absolute; it was, in short, a magnificent interpretation.

In the Prokofieff Fifth, however we were back in the contemporary mainstream again, and I for one felt inundated. Mr. Burgin gave a brilliant reading—his conducting throughout the afternoon was on the same level—but the Fifth is such a slapdash, uneven effort that the conductor's care for detail seemed valiant but superfluous. Ranging from the beauties of a wonderful scherzo to the fustian of an extended, banal final, the Symphony meanders at length, jostling some of Prokofieff's finest passages alongside some of his most arid. The fragments of genius muddle one through, though by the end, one listener felt as if he were going down for the third time.

Next week Charles Munch returns with Lukas Foss' "Symphony of Choraes"

## BOSTON SYMPHONY ORCHESTRA Burgin Introduces Riegger

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat Saturday night at 8:30, the third program of the "regular" series. Richard Burgin, associate conductor, presented the following program: Gardner Read: Prelude and Toccata (first time at these concerts); Wallingford Riegger: Study in Sonority (first time at these concerts); Bloch: "Solomon" (Samuel Mayes, cello soloist); Prokofieff: Symphony No. 5.

By CYRUS DURGIN

At long last, which is to say at the age of 73, Wallingford Riegger has had a work performed by the Boston Symphony Orchestra. Though among the more famed—and elsewhere played—of elder American composers, he has had to wait—most unaccountably!—for the highest form of musical recognition in Boston.

It has remained for Richard Burgin, conducting this week's concerts, to effect the happy event with Riegger's Study in Sonority, a brief, condensed, and altogether extraordinary

piece written in 1927 in 10 parts for as many violins, "or multiples thereof."

Mr. Burgin wanted each part multiplied by four, which would mean 40 violinists. Since we have 32, eight violas were added for the lower voices, with the assent of the composer, who in a chance meeting yesterday exclaimed he was much pleased with Mr. Burgin's performance.

I asked Mr. Riegger if he had conceived the Study in Sonority purely as abstraction. "O, yes," came his answer, "there is no story—no moonlight, no willows." "But do you object if I find some moonlight in it?" I continued. Certainly not," he responded with what I took to be a twinkle, "anyone is entitled to find in it what he pleases."

Now finding moonlight in this intellectually-organized music, extremely dissonant—

indeed, sour as lemons!—is not being fancy. It is something of the same moonlight of Schoenberg's early masterwork, "Transfigured Night," much of the same deep, strong passion, much heart beneath the brain of the technical procedures employed. That is why Study in Sonority impresses as music of no little stature.

There are rhythmic fascinations, too, and striking contrasts of color. One's instinct also finds a basic romanticism here, and it is not confined to the opening motive theme, so voluptuous it might have come out of "Tristan."

I suspect most of the audience liked Riegger's Study in Sonority. At any rate, they applauded cordially, and obliged him twice to stand up and bow.

Gardner Read's expertly-crafted Prelude and Toccata is less personal and emotional music than Riegger's, also larger in form, dimensions, orchestral numbers and scope. The work runs vivaciously, it is cleverly put together, cleanly scored, and though perhaps a trifle dry it is urbane and pleasurable listening. There is here no suggestion of ivied professorial detachment. Read's music is of the larger and cosmopolitan world. He, too, was present and received a hearty welcome.

The glorious cello playing of Samuel Mayes in Bloch's enduring "Solomon" rhapsody, must be treated in words whose heat of admiration for this great artist will, I hope, compensate for their brevity. Mayes' playing was a marvel of deftness and refinement, a magical play of tone-like jewels on velvet, of the utmost sensitivity in nuances, and unfailingly evocative of Solomon in all his eloquent magnificence.



Mr. Burgin conducted superbly the afternoon through, surely giving one of the most forceful performances in my memory of Prokofiev's long and difficult, but so very dramatic Fifth Symphony.

The afternoon concert this week was advanced to Thursday because the Orchestra will play for and at the United Nations in New York today. The Saturday repetition will be as usual tomorrow night.

Next week Charles Munch will give us Berlioz' "Beatrice and Benedict" Overture, first local performance of the Symphony of Chorales by Lukas Foss, and Schubert's "Great" C major Symphony.

#### By Harold Rogers

Richard Burgin is becoming known as a brave conductor who can build a bold program and carry it off with bravura. His program yesterday afternoon in Symphony Hall was no exception. It carried the names of Gardner, Read, Wallingford Riegger, Ernest Bloch, and Serge Prokofiev—contemporary from first to last. *CSM 10-24-58*

If not enjoyed by all listeners from first to last, most of it drew enthusiastic applause. On occasion the applause was even rapturous, as after Samuel Mayes appeared as cello soloist in Bloch's "Schelomo," and again after Prokofiev's Fifth Symphony.

It was less rapturous, but still enthusiastic, for Mr. Read's Prelude and Toccata and for Mr. Riegger's Study in Sonority. Both composers were on hand to congratulate the conductor, the Boston Symphony, and to be congratulated in turn by the audience.

But to speak of first things first, it was Mr. Read's piece that opened the concert. Composed some 22 years ago, it has structural solidity, thematic interest, and a style firmly planted in the twentieth century.

It is a busy work, as are all toccatas, with wonderful brief melodies aspiringly sounded by the strings from time to time. It is further interesting in that while it is an early work, it does

not appear to belong to a composer's juvenilia. It is to its credit that it is a youthful work. It was heard at these concerts yesterday for the first time.

Mr. Riegger's Study in Sonority was not only heard at these concerts for the first time, it was also the first time that anything by this noted 73-year-old American composer has been played by the Boston Symphony. It is odd how these oversights take place, but it is also possible that Mr. Riegger has been late in coming into his own. During the past decade he has come astonishingly to the fore. His modernism has amazed many, myself included, for when I was in a high school chorus we sang many of his arrangements for songs like "Roses in Picardy," if memory serves.

But this Study in Sonority was composed in 1927, and its striking atonalism (though non-dodecaphonic) is as refreshing as anything one might expect from the pen of Alban Berg or Anton Webern. It is written in ten parts for violins and was played by 40 musicians.

There were times when the fiddles sounded like guy-wires on a 1929 Eaglerock biplane in a nose dive, but this is not intended as criticism. It is always a cause for rejoicing when an inventive mind goes exploring in the orchestra and pulls out something undreamed of.

There was nothing too original in poising pizzicato against phrases that were bowed, but

the fantastic chords and cascading effects (though, we are grateful to report, not in Mantovani's style) were inventive in the extreme.

Mr. Riegger's fascinating austerities were followed by Bloch's enthralling "Schelomo" that is anything but austere. Called a Hebrew Rhapsody, it sings to the depths of the human heart as Hebrew songs have always done. Mr. Mayes' cello tone was clean and warm in matching mood, and he and Mr. Burgin cooperated to leave the listeners in ecstasy.

After the intermission Mr. Burgin gave us the kind of performance of the Prokofiev Fifth that makes him the welcomed associate conductor that he is. He just lets the music speak for itself, and certainly Prokofiev speaks no more eloquently than he does in his Fifth.

Seldom are scherzo moods so successfully combined with sentiments of profound emotion. One moment we jog along on a merry joyride, only to be caught up the next in a mountainous outburst of something like despair.

But there was no despair in the outburst of applause that followed. Mr. Burgin was paid in full.



## Riegger Honored After 3 Decades

By ROBERT TAYLOR *Nov. 11-2-58*

The ultimate recognition accorded a composer hereabouts is performance by the Boston Symphony Orchestra. That ultimate recognition was accorded last week under the most unusual of circumstances—to a 76-year-old composer named Wallingford Riegger, in a composition that Riegger had written over three decades ago.

Why, might one inquire, has it taken Riegger so long to be played here? An oversight perhaps? Yet when one examines the surrounding situation, the reason is plain. His status is still in doubt.

In fact I know of no other American composer save Carl Ruggles who has quite the same identity on the current musical scene. On one hand Riegger is recognized as a pioneer, an established figure, a daring innovator of new tonal dimensions. On the other, Riegger is considered a faded experimentalist whose musical philosophy, rather than opening up brave new worlds, has led him into a dead end.

The battle still rages around Riegger, strangely enough, although such composers as Stravinsky have long been accepted. For example, Riegger's "Music for Orchestra," which was offered by the New York Philharmonica recently, received a wildly mixed press. Winthrop Sergeant of "The New Yorker" considered the piece the purest evidence of a truly decadent composer (at one end of the spectrum) whereas Paul Henry Lang, termed "Music for Orchestra," a minor work that

shows "a cultivated disciplined and imaginative musician who is very much in the mainstream of contemporary music," (at the other end).

The "Study in Sonority," the Wallingford Riegger opus introduced to Boston, probably leaves the listener somewhere between these extremes. It strikes me that the composer's means of expression have dated as only avant garde works can date, while his musical content, the imaginative conception distinct style, remains as fresh as ever.

Of the "Study" Riegger once wrote: "At Ithaca I first found myself, musically speaking—that is, when I first had the courage to break through the inhibitions of my early surroundings. . . The abandonment of keys does not necessarily mean the complete negation of 'music' as some excellent but conservative musicians seem to think, but rather its potential enrichment in the discovery of new tonalities, with new possibilities of texture, both harmonic and polyphonic, of melody (albeit in a new guise) and of form. . ."

Much of the excitement of discovery permeates the

## PRELUDE AND TOCCATA, Op. 43

By GARDNER READ

Born in Evanston, Illinois, January 2, 1913

The *Prelude and Toccata* was composed between November 1936 and January 1937. It was first performed by the Rochester Philharmonic Orchestra, under the direction of Howard Hanson, to whom the work is dedicated. It is scored for flute and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani and strings.

WHEN the *Prelude and Toccata* was performed by the Pittsburgh Symphony Orchestra on November 2, 1945, Fritz Reiner conducting, the following analysis was made for the program by Dr. Frederick Dorian:

"The *Prelude and Toccata*, Op. 43, is scored for small orchestra: for doubled woodwinds and brass, timpani and strings. Modern orchestration takes the place of the organ, which has functioned for centuries as the traditional vehicle for such old form-types as prelude and toccata.

"In his title, the composer already suggests the content as well as the form of his work. This dual scheme of an instrumental introduc-

tion followed by a polyphonic movement has long served to frame music of a specific style. If we project Gardner Read's score against the background of its time-honored patterns, we find that the composer has adhered to the characteristics of the historic form-idea and still has pursued a path of his own.

"Archaic colors and a tonality of church modes, in which the score abounds from its very beginning, emphasize a retrospective attitude in this music. The Prelude evolves from an organ point, i.e., from a tone sustained in the bass. This device is characteristic of old organ practice (in preludes as well as in toccatas), where the introductory organ point is played on the pedals. In the orchestra, the lowest strings, the celli and basses are entrusted with this low pronouncement of the tonic D. Against an even rhythm of eighth notes, the short theme (of only four notes) is set first in the French horn. Eventually it engulfs the different orchestral groups which, throughout the whole score, are used like the registers of the baroque organ—for structural significance rather than for coloristic effects.

"The motific play continues. The figuration varies in its rhythm from the initial eighths to sixteenths, triplets and thirty-seconds. A contrasting middle part loosens the contrapuntal web to lighter texture, until the restatement of the main theme alludes to the architecture



of the Prelude: an A-B-A scheme where the first section is restated after a contrasting middle section.

"The 4-4 rhythm of the opening Allegro con brio changes to a 6-8 rhythm of the Toccata. Yet the basic time unit, that of the eighth, remains the same. Both Prelude and Toccata are closely related in motivic features — in spite of their obvious differences in design. This, too, is a traditional trend. In fact, Bach uses a toccata for a prelude in the B-flat Major Fugue of his *Well-Tempered Clavier*.

"The 6-8 section opens with a marked rhythm of the timpani and the motif of the Prelude continues in its rôle as subject of the Toccata. Gradually the other instruments come to the fore in an interchange of brief counterpoints. Out of a lightly running motif, a fugato develops. The solo bassoon announces, scherzando, the fugal theme of six measures. The viola answers in the upper fifth. But with the thematic entrance of the cello and the clarinets, the strict fugal work is abandoned. The opening ostinato bass returns in the low strings and timpani. Woodwinds carry on their play of imitation. The employment of full orchestral registers develops into a dynamic climax and final cadence. The Toccata closes with a juxtaposition of the ascending and descending Dorian scale."

Gardner Read's *Suite for String Orchestra*, Op. 33a, was performed at the Boston Symphony concerts, December 30-31, 1938. His *Second Symphony*, Op. 45, was performed on November 26-27, 1943, and *The Temptation of St. Anthony*, Op. 56, on March 19-20, 1954. On the last two occasions the composer conducted.

The first musical activity of Gardner Read was as choir boy at the Church of St. Luke, in Evanston. He began systematic training in theory, composition and organ in his fifteenth year. In 1932 he was awarded a scholarship to the National Music Camp at Interlochen, Michigan, where he studied conducting with Vladimir Bakaleinikoff, Associate Conductor of the Cincinnati Symphony Orchestra, and harp as well. In the same year he was awarded a scholarship at the Eastman School of Music in Rochester, where he studied piano with Jerome Diamond, counterpoint with Edward Royce, conducting with Paul White, composition with Howard Hanson and Bernard Rogers. After graduation he served as a student conductor of the orchestra at the Eastman School for three years. He completed his First Symphony when in the summer of 1936 he was awarded a fellowship to the MacDowell Colony at Peterboro, New Hampshire.

A traveling fellowship award enabled him to study abroad, notably

with Sibelius in Finland, 1939, and with Ildebrando Pizzetti in Rome. In 1941 he studied with Aaron Copland at the Berkshire Music Center, Tanglewood. In the same year he joined the faculty at the St. Louis Institute of Music, and in 1943 he became head of the composition and theory department of the Kansas City Conservatory of Music. He is now Composer-in-Residence and Professor of Composition in the School of Fine and Applied Arts, Boston University. He has composed a large number of works for orchestra, chamber combinations, chorus, organ, and piano solo.

### STUDY IN SONORITY

By WALLINGFORD RIEGGER

Born in Albany, Georgia, April 29, 1885

Composed in 1927, the *Study in Sonority* was first performed at Ithaca, New York, by students of the Ithaca Conservatory.

THE *Study in Sonority* is written in ten parts, for violins, and will here be performed by forty strings. The composer has thus explained the purpose of the work:

"It was necessity that prompted the writing of this work. Years ago, as head of the theory and cello departments of the Ithaca Conservatory I also had the student orchestra. Its composition was more that of a chamber orchestra; but in the summertime, with the Band School closed, I was left with nothing but strings, meaning in this case mostly violins. Whence this particular composition, which I originally called 'Caprice for Ten Violins,' each violin having a separate part. Fortunately the students were rather well advanced, so that I felt no technical restrictions.

"While the work has no hint of twelve-tone writing (which I first used in *Dichotomy*, five years later) it is nevertheless completely atonal,



in the sense of being devoid of diatonic implications. Structurally speaking, after a rather free and capricious beginning, the initial motive, of slow, poignant character, becomes transformed into an incisive fugue-like theme. The plan of the work thereafter consists of the building up of various backgrounds, against which this theme is from time to time projected.

"Interspersed are episodes, in which appear different rhythmic and harmonic patterns with interwoven counterpoint. The chords are generally composed of from eight to twelve different tones, and the compass of the violin is extended by tuning the G string down to E.

"The work has no programmatic significance beyond that which may be in the hearer's imagination."

*Study in Sonority* offers the unexampled circumstance of the introduction to these concerts of a composer now seventy-three, with music written thirty-one years ago. During these years Wallingford Riegger has written a large amount of music which has been performed in many parts of the United States and in South America, Europe and the Orient. The list of his published works, as printed, is divided into four categories, the "Dissonant," "Non-Dissonant (mostly)," "Partly Dissonant," and "Impressionist." The *Study in Sonority* is under the "Dissonant" heading; so too is the *Dichotomy*, a twelve-tonal work of

1946 which has caused considerable comment, and the Third Symphony, which had the New York Music Critics' Circle Award for the most significant new work of the season 1947-48.

Riegger's mother was a pianist and his father a violinist. Other relatives were musicians, and when his family moved to New York City in 1900, he changed his instrument from the violin to the cello in order to take part in a household quartet. He attended the Institute of Musical Art where his teacher in cello was Alwin Schroeder, once of the Boston Symphony Orchestra, and in composition, Percy Goetschius. Between 1907 and 1917 he studied in Germany, principally at the Berlin Hochschule, conducting there, in Würzburg and in Königsberg. When the United States entered the war, he returned to his own country, teaching at Drake University in Des Moines, later in Ithaca, and then in New York City.

Since writing serious music has not brought him a livelihood, despite numerous commissions, performances and awards, he has made choral and other arrangements under various pseudonyms. He has written and acknowledged music not in the dissonant idiom, although he admits having been increasingly drawn into new tonal ways.

In an interview with Carter Hartman in the *New York Times* he said:

"Gradually I felt the need to express musical ideas for which the older techniques were inadequate. I found the new atonal idiom, with its fresh possibilities in sonority and rhythm, creatively stimulating, and more expressive of the feelings I wished to convey in music."

"He does not consider the 'modern' idiom either more advanced or less warm than the old.

"The idiom, to me, is secondary, depending on the nature of the musical idea. A man who writes dry music in the twelve-tone technique will do so in any style."

"Although he likes the twelve-tone technique, he feels its limitations at times, and has no hesitation in abandoning it when that happens.

"Nor does he believe that a work has to be 'modern' to be good. If he did, he would be condemning certain of his own fairly recent works, such as the *New Dance* and *The Canon and Fugue for Strings*.

"Only a strong conviction of the esthetic validity of atonalism caused him to return to it again and again, in spite of external discouragements."



## Fourth Program

FRIDAY AFTERNOON, OCTOBER 31, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 1, at 8:30 o'clock

BERLIOZ.....Overture to "Béatrice et Bénédict"

FOSS.....Symphony of Chorales, for Orchestra

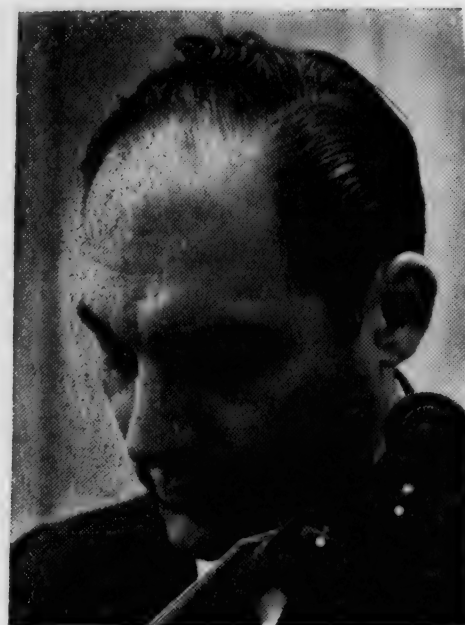
- I. Toccata  
(Chorale No. 90 — "Hilf Gott, dass mir's gelinge")
- II. Andante sostenuto  
Chorale No. 77 — "Herr, ich habe misgehandelt"; Contrapunctus:  
B-A-C-H)
- III. Allegretto tranquillo  
(Chorale No. 139 — "Nun ruhen alle Wälder")
- IV. Introduzione; Tempo di primo movimento; Allegro vivace  
(Chorale No. 133 — "Nun danket alle Gott")  
(Conducted by the composer; first performance at these concerts)

### INTERMISSION

SCHUBERT.....Symphony in C major, No. 7

- I. Andante; Allegro ma non troppo
- II. Andante con moto
- III. Scherzo
- IV. Finale





JOSEPH DE PASQUALE

Joseph de Pasquale, the Principal Viola of the Orchestra, was born in Philadelphia. He graduated with honors from the Curtis Institute after studying with Louis Bailly, Max Aronoff and William Primrose. During the War, he played in the Orchestra of the Marines maintained by the Corps in Washington. Later he was a member of the American Broadcasting Company Orchestra in New York. In 1947 Serge Koussevitzky invited him to take the post of solo violist in Boston.

Mr. de Pasquale has played on several occasions in Berlioz's *Harold in Italy* and Strauss's *Don Quixote*. He has also been soloist in Mozart's *Sinfonia Concertante*, Handel's *Concerto in B minor*, and Walton's *Concerto for Viola and Orchestra*. Walter Piston composed especially for him the *Viola Concerto* which was performed at these concerts last season.

## Lukas Foss To Conduct

### At Symphony

Charles Munch, music director of the Boston Symphony Orchestra, has invited Lukas Foss to conduct his *Symphony of Chorales for Orchestra* at the weekend concerts. These will be held Friday afternoon at 2:15, Saturday at 8:30, and Sunday at 3:00. The *Symphony of Chorales* was given its world premiere by the Pittsburgh Symphony Orchestra, under the direction of William Steinberg, only last week. The work will be performed for the first time in Boston in the coming concerts.

Mr. Foss has conducted performances by the Boston Symphony of several of his works, including "Recordare" in Boston and New York in the 1948-49 season; "Song of Anguish" in Boston in 1950; and "Parable of Death" at the 1953 Berkshire Festival.

Charles Munch will open the concerts of Friday, Saturday, and Sunday with Berlioz's *Overture to "Beatrice and Benedict"*. Mr. Foss will then conduct his *Symphony*, and Dr. Munch will close the concert with Schubert's *Symphony in C major, No. 7*.

## THE RECORDING PROJECT

The *Symphony of Chorales* by Lukas Foss is one of the works scheduled to be recorded on tape from the performance and submitted to the judges of the American International Music Fund Recording Project for possible later dissemination. Martinu's *Parables* to be performed on November 28, 29, and Kurka's *Symphony No. 2* to be performed on January 2, 3, will also be taped.

Easley Blackwood's *First Symphony* and Alexei Haieff's *Second Symphony*, which had their first public performances at these concerts last season, were recorded and submitted to the Recording Guarantee project. The two were among 55 works by 45 contemporary composers performed by 29 leading orchestras of the United States and Canada, and were chosen as the best. The two works will therefore be recorded and sold on a commercial basis.

The jury, which included Nadia Boulanger of Paris, Carlos Chavez of Mexico City and Alfred Frankenstein, music critic of the *San Francisco Chronicle*, were unanimous in their opinion that many of the works submitted were of such high quality that they could easily have selected an additional number of works worthy of being recorded commercially and they expressed regret that the plan of the project during the past season called for the selection of only two works.

"We heard more than 50 works," said Mr. Frankenstein in a letter to the Fund, "but were able to select only two of them. There were many more that should be recorded; if continued annually, the award could become a kind of capstone for each season's presentation of contemporary music for the orchestras of the entire nation.

"Furthermore, in depositing copies of the tapes in libraries, you have provided a permanent and valuable record of the entire project, and one which should have distinctly significant results

on many fronts. The material assembled for adjudication has not been dissipated, but will continue to be of service to the entire musical community."

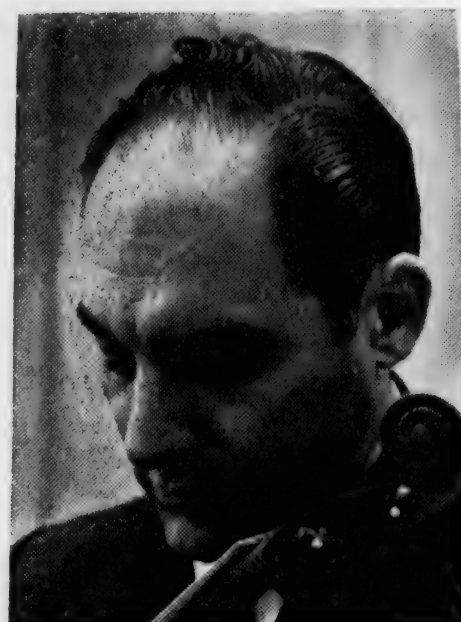
Copies of the tape recordings made for submission to the jury are being deposited by the Fund in the music divisions of the Public Libraries of New York, Cincinnati, Dallas, Minneapolis, Los Angeles and of the Library of Congress, Washington, D.C.

The Recording Guarantee project was made possible through a grant of \$27,000 from the Rockefeller Foundation and received the full cooperation of the American Federation of Musicians.

The Recording Guarantee project is designed to benefit composers whose works will be recorded, to provide additional income to performing musicians for extra recording sessions of chosen compositions and to further the interests of music audiences, organizations and industries in the works of living composers.

The American International Music Fund is a non-profit, tax-exempt corporation. Members of the Board of Directors in addition to Mrs. Koussevitzky, the President, are Samuel Barber, Aaron Copland, Howard Hanson, Walter Piston, Seymour Siegel and Carleton Sprague Smith.





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Easley Blackwood's First Symphony and Alexei Haieff's Second Symphony, which had their first public performances at these concerts last season, were recorded and submitted to the Recording Guarantee project. The two were among 55 works by 45 contemporary composers performed by 29 leading orchestras of the United States and Canada, and were chosen as the best. The two works will therefore be recorded and sold on a commercial basis.

The jury, which included Nadia Boulanger of Paris, Carlos Chavez of Mexico City and Alfred Frankenstein, music critic of the *San Francisco Chronicle*, were unanimous in their opinion that many of the works submitted were of such high quality that they could easily have selected an additional number of works worthy of being recorded commercially and they expressed regret that the plan of the project during the past season called for the selection of only two works.

"We heard more than 50 works," said Mr. Frankenstein in a letter to the Fund, "but were able to select only two of them. There were many more that should be recorded; if continued annually, the award could become a kind of capstone for each season's presentation of contemporary music for the orchestras of the entire nation.

"Furthermore, in depositing copies of the tapes in libraries, you have provided a permanent and valuable record of the entire project, and one which should have distinctly significant results

on many fronts. The material assembled for adjudication has not been dissipated, but will continue to be of service to the entire musical community."

Copies of the tape recordings made for submission to the jury are being deposited by the Fund in the music divisions of the Public Libraries of New York, Cincinnati, Dallas, Minneapolis, Los Angeles and of the Library of Congress, Washington, D.C.

The Recording Guarantee project was made possible through a grant of \$27,000 from the Rockefeller Foundation and received the full cooperation of the American Federation of Musicians.

The Recording Guarantee project is designed to benefit composers whose works will be recorded, to provide additional income to performing musicians for extra recording sessions of chosen compositions and to further the interests of music audiences, organizations and industries in the works of living composers.

The American International Music Fund is a non-profit, tax-exempt corporation. Members of the Board of Directors in addition to Mrs. Koussevitzky, the President, are Samuel Barber, Aaron Copland, Howard Hanson, Walter Piston, Seymour Siegel and Carleton Sprague Smith.



## Boston Symphony Orchestra Munch and Foss Conduct

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the fourth program of the Friday-Saturday series. Charles Munch, music director, conducted Berlioz' Overture to "Beatrice and Benedict," and the "Great" C major Symphony by Schubert. Lukas Foss, by invitation of Dr. Munch, conducted his own Symphony of Chorales (first time in Boston).

By CYRUS DURGIN

Lukas Foss and Charles Munch share the conducting of this week's Boston Symphony concert, the former by invitation of the Orchestra's music director, giving first Boston performance of his own Symphony of Chorales.

The second symphony composed by young Mr. Foss, this work is based thematically in each movement upon a chorale tune harmonized by Bach. Only the melody, however, not the harmonization, is employed, and it is not always that you can tell when a chorale is going on.

This is big-scale music, very cleverly written and scored, massive in texture, demanding many musicians, and full of effects variously arresting, piquant and impressive. There is far too much in this score for anyone to make a sensible estimate of it upon first acquaintance. It is going to take patient and persistent listening for that.

For the moment, one may offer only impressions, the first of which is that this is important music, but episodic, and perhaps too long. It may be more musicians' music than the public's music, at first go anyway. Yet a lady nearby, herself a musician, said with honest candor and no malice: "I feel that though Mr. Foss is praising the Lord he is also passing the ammunition."

Perhaps what she meant was that there was too much concentration upon extended structure and elaboration of detail, also that the work frequently is very loud.

Anyone could suggest that Mr. Foss revise, trim, and otherwise reduce his score. That is easy to say. Perhaps he

did over-write. It is therefore up to Time to prove or disprove the notion, and to put the Symphony of Chorales in Perspective. This Time will do without being asked.

### A Music of Motion

For the present, this music is a challenge to one's powers of absorption and analysis, with it intricacy, its admirable constant motion and flow. There is sincerity and logic in every page, a most careful calculation of instrumental effects and contrasts, of harmonic dissonance and rhythmic involvements. Some of it has a rhythmic intonation that suggests Igor Stravinsky, other pages recall the nervous energy of Hindemith. Yet it sounds like neither Stravinsky nor Hindemith, but has a remarkable personal distinction.

Mr. Foss seemed to be in complete control during the progress of this tricky and difficult work. I could not honestly say that the audience roared approval, but there was cordial applause enough to give Mr. Foss several bows.

Charles Munch achieved what for me is the ideal performance of Schubert's C major Symphony. It was a modern performance, full of drive and free of sentimentalizing, mostly in brisk tempi and with repeats omitted. Everything moved right along, which is my notion of how the "Symphony of Heavenly Length" ought to go nowadays. Otherwise it can seem endless. There was some out-of-tune playing, but it did not last long.

Berlioz' "Beatrice and Benedict" Overture was set forth vivaciously and with a lacy glitter and clarity. Response to both performances was immediate, spontaneous, enthusiastic.

Next week Dr. Munch will conduct Brahms' Variations on a Theme by Haydn; Easley Blackwood's First Symphony, and, with Rudolf Firkusny as soloist, the C minor Piano Concerto of Beethoven.

## Lukas Foss Conducts His Own Music

By Harold Rogers

Lukas Foss is back in town, bringing with him his new "Symphony of Chorales." He conducted the Boston premiere yesterday afternoon in Symphony Hall, this being the third time he has guided the Boston Symphony in one of his own works. During the latter part of Koussevitzky's regime Mr. Foss was the orchestra's pianist.

Composed between 1956 and 1958, the work had its world premiere a week ago in Pittsburgh. It was commissioned by the Koussevitzky Music Foundation at the request of the "Friends of Albert Schweitzer" in Boston, and it was written in honor of Dr. Schweitzer.

In keeping with Schweitzer's reverence of Bach, Mr. Foss chose four chorale tunes from the Bach collection, using each as the thematic basis for a symphonic movement. The score calls for no voices but it does include a saxophone and a mandolin, the latter being optional.

Listeners who expect to have a Bachian experience with Mr. Foss's new symphony may find themselves disappointed; but if they have the kind of ears that revel in unusual timbres, both percussive and woodwind-brass, they will find themselves well repaid for their time.

Not that the symphony requires any special effort, though there are patches, notably in the

final movement, that seem a little longer than their material would indicate. Mr. Foss's materials, though thoroughly contemporary, offer nothing of great novelty to the ear, since we are already attuned to Stravinsky's later period, and Carl Orff's percussive innovations have become a pleasant part of most listeners' vocabulary.

Mr. Foss is still an eclectic composer—which is not altogether to his discredit, for it is indeed difficult for young composers to free themselves of slavery, often self-imposed, to men they admire. But Mr. Foss is now 36 and he's been composing since he was a child. Perhaps it is not asking too much of him when we expect a style more personal, more truly Foss.

Yet in spite of these reservations, the work is intensely interesting. It is at its best when the form is most solid, as in the second movement, the Andante sostenuto. Here he employed the noted B-A-C-H theme, and we find the movement better bound, easier for the ear to follow. It moves to an impressive "Save, or I perish" climax, after which there is a falling off to a serene conclusion.

Perhaps this second movement is also the most successful in presenting the message of the original chorale, "Lord my evil



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deeds are many," though the third movement, Allegretto tranquillo, evokes a marvelously dreamy mood for "Now slumber does descend o'er man, beast, town, and land." There is great charm and whimsy in this part, something of a childlike view of prayer, and to this end the tinkling of a mandolin contributes much.

C.S.M. 11-1-58

But the first and last movements are not especially expressive of the original chorales—that is, in a traditional sense. There is some joyous brass work in the first, which ties in beautifully with the words: "That I may gladly sing of Thee"; and there are more brass outbursts in the last for "Now thank we all our God," but the elliptical phrasings are often reminiscent of Stravinsky ballets. Yet if we feel more of a carnival atmosphere than a religious one, we must remember that even a juggler can use his art in prayer.

Charles Munch opened with a crystalline reading of Berlioz's delightful Overture to "Beatrice et Bénédict" and closed with a glorious performance of Schubert's great C major Symphony, which, owing to the rapidity of the Scherzo, was perhaps a few seconds shorter than its usual "heavenly length."

## Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the fourth program of the 78th season yesterday afternoon in Symphony Hall. Lukas Foss conducted the "Symphony of Chorales."

The program:  
Overture to "Beatrice et Bénédict" Berlioz  
Symphony of Chorales, for Orchestra Foss  
Symphony in C major, No. 7.... Schubert

By ROBERT TAYLOR  
Lukas Foss's "Symphony of Chorales," which was played here for the first time yesterday by the Boston Symphony Orchestra, Mr. Foss conducting, strikes me as first-rate work from a young composer of decided talent.

Not that it is by any means perfect. The music is at times self-conscious; the dense textures smack of the lamp; the ingenuity of the writing descends into the precocious and clever and superficial. (In the opening movement, for example, the melody of Sebastian Bach's Chorale 90, which has an inadvertently Oriental flavor, is prodded by Mr. Foss to the extreme of turning the Boston Symphony into a Balinese gamelan orchestra.) But judged on the basis of its overall form and content, the "Symphony of Chorales" remains a remarkable and moving homage that achieves genuine grandeur.

Dedicated to Dr. Albert Schweitzer, whose image it recalls, the symphony employs four different Bach chorals: Gesellschaft numbers 90, 77, 139 and 133. The direction of this inspiration is perhaps best summed up by Mr. Foss who indicates Bach often made use of existing tunes for the purposes of chorale work; and that the symphonic treatment carries on this tradition, too. "There are no vocal parts; the words of the chorales are neither sung nor spoken, but their meaning, so the composer points out, actually dictates the expression and mood of the music."

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The expression and mood in Mr. Foss's writing carries on the original Bachian nobility into the idiom of our time. I was disappointed in the first movement, but about mid-way realized that my let-down was occasioned by the fact that I had not grasped this essential. At first hearing I had expected a pastiche—something frankly along the idea of incense-burning to both Bach and Schweitzer. I had expected something that would repeat all the ostinato clichés thundering toward a climactic "Ein' feste Burg."

Instead what I actually heard was music that was tense, angular and staccato in structure, yet recognizably in accord with Bach's eloquence. Indeed, the symphony is almost the aural equivalent of semi-abstract painting—say, a canvas by Jack Levine done in the manner of Rubens but commenting on our own scene—in that tradition is revitalized, seen from a fresh angle, and the glory survives.

The music is scored for large orchestra and generally eschews the outre. Mr. Foss makes admirable use of the tenor saxophone in the first movement and of the mandolin (heard first on-stage, then off) in the third. The symphony begins with a complicated toccata in which brass and woodwinds supply a terse volleying recitative, proceeds to a second movement that is based on the B-A-C-H motif and carries on the original mood of storm and

stress somewhat protractedly; the third movement radiates an innocent calm, an intermezzo of great beauty in which the silvery mandolin timbre moves across the scene like a spring shower; and the final movement surprisingly introduces a bright, blaring carnival section that vanishes among all four chorale melodies.

In its understatement, its originality, its dazzling grasp of the orchestra in terms of the warm expressivity of the human voice, surely this must rank as Lukas Foss' finest score. I can imagine no more sincere or profound compliment to either Dr. Schweitzer or Sebastian Bach.

Since the "Symphony of Chorales" dominated the afternoon there is little space for Mr. Munch's "Beatrice et Bénédict" Overture and Schubert's Symphony in C. The former, though not the most subtle of Berlioz's works, was refreshingly brisk and unhackneyed. The Schubert on the whole went well, and Mr. Munch created a solid, spacious framework with a rather hurrying tempo in the finale. The programming as a whole preserved a splendid balance between old and new music, I thought.

Next week Rudolf Firkusny will be piano soloist in Beethoven's Concerto No. 3; Easley Blackwood's First Symphony will be repeated from last season; and Brahms' "Variations on a Theme by Haydn" will be heard.



# SYMPHONY OF CHORALES, FOR ORCHESTRA

By LUKAS FOSS

Born in Berlin, August 15, 1922

The Symphony of Chorales was composed in honor of Dr. Albert Schweitzer at the request of the "Friends of Albert Schweitzer," in Boston, Massachusetts, and commissioned by the Koussevitzky Music Foundation, established in memory of Natalie Koussevitzky. It was composed between 1956 and 1958, in Beverly Hills, California. The third movement was performed at a concert in Boston for the benefit of the Schweitzer Hospital on February 17, 1958. The complete work had its first performance by the Pittsburgh Orchestra on October 24, of this year.

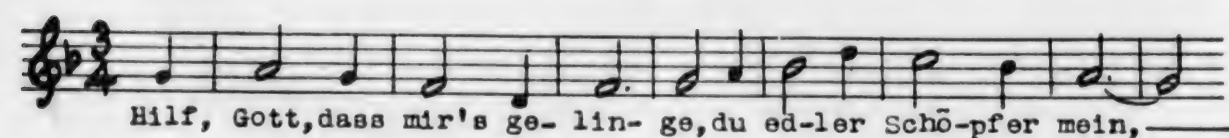
The present performances will be recorded on tape as a part of the Recording Guarantee Project of the American International Music Fund, Inc.

The work is scored for large orchestra: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, tenor saxophone, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and percussion, harp, piano, an optional mandolin for the third movement only, and strings.

INFORMATION about each movement has been furnished by the composer, who made the English translations of Nos. 1 and 3. The chorales are identified by the Bach *Gesellschaft* numbering.

This is the second symphony of Lukas Foss (the first, in G, he composed in 1944). Each of the four movements is based on a different chorale tune which the composer has taken from the collected chorales by J. S. Bach. Bach's settings (four-part harmonizations) have not influenced the present work. Bach himself did not compose the chorale melodies, but often made use of the existing tunes according to his needs or purposes. The tunes are used in a similar manner here. One might describe the individual movements as extended symphonic chorale preludes. There are no vocal parts; the words of the chorales are neither sung nor spoken, but their meaning, so the composer points out, actually dictates the expression and mood of the music.

## I



O God, help my endeavour, Almighty Maker mine,  
To weld the words together, praise thee in verse and rhyme;  
That I may gladly sing of thee, and of thy word for ever,  
Lord, wouldst thou stand by me.

This is an invocation to God. "Help me praise Thee, . . . Sing of Thee." It is a toccata; an "opening-portal" rather than the usual

sonata-allegro. The movement abounds in fast repeated notes — as is common in organ or piano toccatas. In the orchestration these repeated notes are handled in a variety of ways; at times the percussion instruments combine to produce an effect not unlike that of Gamelan music. This is perhaps not inappropriate when one considers the strangely Oriental turn of the chorale melody itself (the F natural later becomes F sharp).

The repeated notes accompany the chorale tune, which is present in one form or another throughout the movement, with the exception of a recitative (intoned by a trumpet, then by the saxophone, horns and tuba).

## II



Lord, my evil deeds are many, sore my vices burden me;  
I have wandered from the pathway, which has been revealed by Thee.  
Now in terror would I hide me from the wrath which will betide me.

Since the first movement serves a quasi-introductory purpose, this movement assumes the formal weight normally given to the opening movement.

The words of the chorale dictate the somber pathos of the movement. The first chord establishes the key of G minor with its subdominant (particularly the E natural) as a tonal center. A fugal exposition follows in which the fugue theme can easily be recognized as the well-known B-A-C-H motive followed by its inversion:



All entrances are at the interval of the augmented fourth and occur on B-flat and E natural.

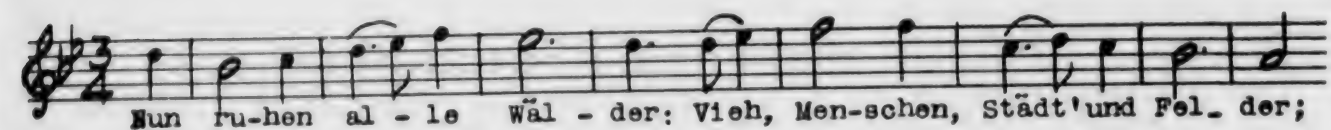
The chorale tune is absent during this exposition, but appears soon, combined with the thematic material of the opening, which — besides the B-A-C-H motive — includes a two-voiced staccato theme. This theme later assumes a new 16th note rhythm, introducing a menacing forte element, against which the plaintive, lamenting B-A-C-H motive is kept in sharp contrast.

These two ideas maintain their respective identities. The result is a semblance of two different musics alternating, and even combining. The climax is an outcry in which the horns "overplay" the B-flat-A



natural interval, turning it almost into a major second. The resulting "out of tuneness" is an expressive device here. The minor second, so conspicuous throughout the movement, has been "overloaded" here, to the point of bursting. The movement then builds "down" and comes to a rest on a long postponed major third followed by the initial G-B-flat-C-D-E chord.

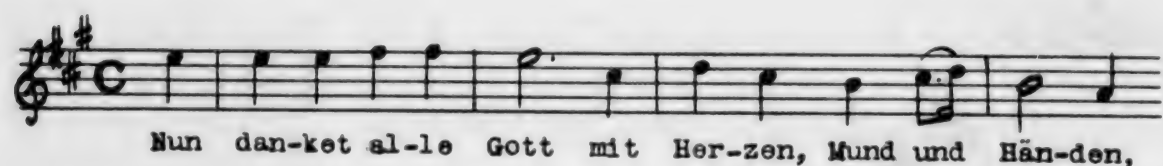
## III



Now slumber does descend o'er man, beast, town, and land;  
The world to sleep does bow;  
But you, my spirit, pray; begin your task, obey:  
Arise, and please your Maker now.

After the consistent tension of the first two movements, the third movement presents a much needed moment of respite. Within the framework of the symphony this is an intermezzo. It has a quiet, almost childlike quality accentuated by the use of the mandolin (optional) which is first heard on stage, later off stage. The dynamics in this movement never rise beyond mezzo piano.

## IV



Now thank we all our God with hearts and hands and voices,  
In all His wondrous works forever man rejoices,  
Who from our Mother's arms His bounty doth bestow;  
From childhood on through life His countless blessings grow!

This movement opens with an introduction. The drama, which had come to a standstill during the third movement, is brought back here with the first stroke.

The first and last movements are tied together by this introduction, which recalls the recitative of the toccata (this time played by a trombone).

A fragment of the first chorale tune is heard as the music rises to a climax, at which point the finale begins.

The new chorale tune is sounded by all the trumpets. The quality of "jubilation" in this movement has an iconoclastic ring, which may

surprise the listener who expects an heroic and traditional "expression of thanks." The movement resembles a circus piece, abounding in virtuoso solo passages, bell sounds, brass tunes parading like marching bands in front of the listener, crossing each other, pursuing one another.

In the middle section all four chorale melodies are combined or more accurately: "mixed up." All in all, the movement is dominated by the E-F-sharp-E of the new chorale tune, which appears in a great variety of guises.



## Fifth Program

FRIDAY AFTERNOON, NOVEMBER 7, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 8, at 8:30 o'clock

BRAHMS.....Variations on a Theme by Haydn, *Op.* 56a

BLACKWOOD.....Symphony No. 1

- I. Andante maestoso; Non troppo allegro, ma con spirito
- II. Andante comodo
- III. Scherzo: Allegretto grotesco — Molto rigoroso il tempo
- IV. Andante sostenuto

### INTERMISSION

BEETHOVEN.....Piano Concerto No. 3, in C minor, *Op.* 37

- I. Allegro con brio
- II. Largo
- III. Rondo: Allegro

### SOLOIST

RUDOLF FIRKUSNY

Mr. FIRKUSNY uses the Steinway Piano

### BLACKWOOD'S SYMPHONY

The symphony by Easley Blackwood which is being performed this week was recorded on tape during last season's performance as part of the Recording Guarantee Project of the American International Music Fund, and having been chosen, together with Haieff's symphony (which also was performed at these concerts last season), as one of the two foremost new works of the season, will be commercially recorded by RCA Victor.

### ANTAL DORATI

Ferenc Fricsay, who was scheduled to conduct this Orchestra as guest at the next pair of Friday-Saturday concerts and likewise the Sunday afternoon concert on November 23 and the concert in Providence on November 25, has been prevented by illness from crossing the ocean to keep his engagements. It is hoped that he may be able to conduct this Orchestra in the spring.

The Orchestra will be fortunate in having Antal Dorati to conduct these

November concerts. Mr. Dorati is the distinguished conductor of the Minneapolis Orchestra.

### RUDOLF FIRKUSNY

Rudolf Firkusny was born in Napajedla, Czecho-Slovakia, February 11, 1912. He entered the State Conservatory in Brno (Brünn), eventually studying piano with Vilam Kurz and Artur Schnabel, composition with Leo Janáček and Joseph Suk. He made his first public appearance at the age of ten with the Philharmonic Orchestra in Prague. His career as pianist first brought him to the United States for a concert tour in 1938. When his country was occupied in that year he was in Prague, about to depart for a tour of France. He succeeded in keeping his engagements and in December, 1940, was able to return to the United States.

He has appeared with the Boston Symphony Orchestra in the following: *Menotti*, Piano Concerto in F major (first performance, November 2, 1945); *Brahms*, Concerto No. 1 (April 18, 1947); *Hanson*, Concerto in G major (first performance, December 31, 1948); *Martini*, Third Piano Concerto (October 13, 1950); *Mozart*, Piano Concerto in D major, K. 451 (April 20, 1956). He is now a citizen and a permanent resident of the United States.

### THE RETURN OF CASALS

The Thirteenth United Nations Day, which took place in the Assembly Hall on Friday, October 24, proved to be an occasion of world-wide interest; and its concert on that afternoon was televised and broadcast by radio to many parts of the world. The Boston Symphony Orchestra under the direction of Dr. Munch opened the concert with Honegger's Fifth Symphony and closed it with Brahms' Fourth Symphony. Dag Hammarskjöld gave an address and, before the intermission, Pablo Casals, appearing



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within United States boundaries for the first time since the Spanish Civil War of 1936, played Bach's Sonata No. 2 in D major with Mieczyslaw Horszowski as pianist. The return of Casals was greeted as an event of the first importance.

Paul Henry Lang, a music critic of the *New York Herald Tribune*, wrote:

History is full of examples of distinguished literary men who choose exile rather than give in to tyranny, but musicians are more docile people, as recent events in Italy and Germany have amply demonstrated. Yesterday afternoon, in the immense Assembly Hall of the United Nations packed to the rafters, a little elderly man strode to the stage, carrying a cello. To a man the audience and the Boston Symphony Orchestra rose and overwhelmed Pablo Casals with applause.

Yet this was not the hysterical, noisy applause customarily bestowed upon the great virtuoso, though Casals is a legen-

dary master of his instrument; rather it expressed reverence and warm admiration for a man and artist of great integrity. The famous cellist, pride of his nation, withdrew at the height of his fame and departed from Spain vowing not to return, or even play in public anywhere, while a dictator is in command of that ancient and proud nation.

Gradually, the intransigent master has been persuaded that he should not withhold his great gifts which belong to the world, that by playing in the free countries his protest will be the more emphatic. Yesterday he lent his art to the celebration of United Nations Day, observed in the form of an international program of music broadcast simultaneously in four continents.

Thus far we have spoken of the man, now what about the playing of this octogenarian, well past the age when fingers respond freely to the commands of the mind?

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## Young Composer Honored; Firkusny Plays Beethoven

CSM By Harold Rogers

7-11-58

Easley Blackwood has achieved the unusual for a 25-year-old composer. He has heard his Symphony No. 1, composed when he was 22, played twice in the same year (though not in the same season) by the Boston Symphony Orchestra.

When Mr. Blackwood's symphony had its world premiere in Symphony Hall last April 18, Richard Burgin was on the podium. At that time it was put on tape as part of the Recording Guarantee Project of the American International Music Fund. It was later selected as one of the two foremost new works of the season (the other being the symphony by Haieff) and is to be recorded by RCA Victor. Hence its present performances in preparations for this recording.

As heard yesterday afternoon, Charles Munch conducting, the symphony holds up exceedingly well, with the possible exception of the first half of the fourth movement, the Andante sostenuto. Here it's a little dreary and anticlimactic, coming after three movements of lively invention.

As a whole, the symphony has a busy score, and some listeners may be tempted to call it a noisy score. But we must remember that noise, by definition among musicians, is a sound that has no definite pitch. Thus only a very few instruments in the orchestra—such as the cymbals, bass drum, snare, and certain rattles—can be considered noisemakers.

Instruments of definite pitch, playing within a close harmonic range of one another, do not make noise. They produce dissonance, which is something else again, and to some listeners just as distasteful. But dissonance has always been a part of our musical system. True noise has always had a very small part in it.

Mr. Blackwood summons up some magnificent dissonance, especially in his opening bars, and there are many times afterward when he builds a radiantly vibrant climax. But he is not to be counted among the angry young men of music. He has a whimsical sense of humor, as we learn from his Scherzo (and the charming coda is an espe-

cially adroit piece of writing).

He also has a fine urbanistic touch—a sign that he lives very much in our times—in his second movement, the Andante comodo. Here is music of fascinating timbres producing an atmospheric mood in support of two lovely trumpet and oboe solos.

What does Mr. Blackwood owe to his elders? He owes much to Bartók, whose methods of handling the orchestra seem to turn up now and again in the Blackwood score. But here we do not find imitation, as we have found in some of the Stravinsky disciples. Mr. Blackwood could hardly be free of all influences at this early period of his career, but he shows a startling originality that should help him elucidate his style without a long period of trial and error.

What Mr. Blackwood has done in the music world is similar to what happens in the field of letters when a young man writes a successful first novel. He is then faced with the problem of equaling his original success. We therefore look forward with interest to his second symphony, if he has one brewing.

There is one more point worth bringing out. He deserves a bouquet for resisting, at the end of the fourth movement, the temptation to wind it all up with a bang. This is indeed unusual for a young man and his first symphony.

Dr. Munch opened the con-

cert with a pleasant reading of the Brahms Variations on a Theme by Haydn. After the intermission Rudolf Firkusny gave us a devoted traversal of the Beethoven Piano Concerto No. 3. He is a gentlemanly performer, a master of style, and a servant of the masters.



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(5 m)

By Harold Rogers

Nov 8, 1958

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cially adroit piece of writing).

He also has a fine urbanistic touch—a sign that he lives very much in our times—in his second movement, the Andante comodo. Here is music of fascinating timbres producing an atmospheric mood in support of two lovely trumpet and oboe solos.

What does Mr. Blackwood owe to his elders? He owes much to Bartók, whose methods of handling the orchestra seem to turn up now and again in the Blackwood score. But here we do not find imitation, as we have found in some of the Stravinsky disciples. Mr. Blackwood could hardly be free of all influences at this early period of his career, but he shows a startling originality that should help him elucidate his style without a long period of trial and error.

What Mr. Blackwood has done in the music world is similar to what happens in the field of letters when a young man writes a successful first novel. He is then faced with the problem of equaling his original success. We therefore look forward with interest to his second symphony, if he has one brewing.

There is one more point worth bringing out. He deserves a bouquet for resisting, at the end of the fourth movement, the temptation to wind it all up with a bang. This is indeed unusual for a young man and his first symphony.

Dr. Munch opened the con-

cert with a pleasant reading of the Brahms Variations on a Theme by Haydn. After the intermission Rudolf Firkusny gave us a devoted traversal of the Beethoven Piano Concerto No. 3. He is a gentlemanly performer, a master of style, and a servant of the masters.



## Firkusny Pianist in Beethoven

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the fifth program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Brahms: Variations on a Theme by Haydn; Easley Blackwood: Symphony No. 1; Beethoven: Piano Concerto No. 3, in C minor; Rudolf Firkusny, soloist.

By CYRUS DURGIN

If one is to judge solely by the amount of applause, the Beethoven Piano Concerto in C minor, with Rudolf Firkusny as soloist, surely carried off the honors at the Boston Symphony concert yesterday afternoon. Brahms was the horse that showed, as they say at the race track, with his Variations on a Theme by Haydn, with Easley Blackwood running third with his Symphony No. 1.

Mr. Firkusny's performance of the Concerto, and the orchestral portion directed with such vivacity and close-following tidiness by Dr. Munch, was indeed a matter for superlatives. This artist of the keyboard continues to grow in the degree and concentration of poetry which he evokes in music. You had only to listen to the exquisite but virile refinement in his scale passages and the ornamental detail, the caressing loveliness where-with he set forth cantabile melody, to recognize at once a true poet of the piano.

There was also the musical joy of sustained rhythmic lines, and the overall effervescence of this music, which, though in and out of the minor mode, is neither sad nor profound, but as enjoyable as clouds passing over on a fair Summer's day. The final rondo sparkled all the way through. No wonder that, at the end, there was a prolonged ovation for Firkusny.

Though Blackwood may have run third, his First Symphony to my mind is the work of a greatly-endowed young man. The work was not precisely new, since it had been given first performance by this Orchestra last April, Richard Burgin conducting in place of Dr. Munch, who was sick. As I said then, and believe now, this music is quite individual. It does not sound like that of anyone else. If the first movement is a din, it is a joyful and

a very cleverly organized din. Yet, as many subsequent pages imply, Blackwood may be a romantic at heart. As time goes on, he may write in a less massive manner, and perhaps he will not again spin out a final movement so long as he did this one. But for the here and now, the fact is of large talent, musical intelligence and very definite high spirits. Blackwood was present and twice bowed.

Next week the Orchestra will be away on tour. At the Symphony Hall concerts of Nov. 21 and 22, Antal Dorati will be guest conductor of the following program: Beethoven: "Egmont" Overture; Bartok: Concerto for Orchestra; Dvorak: Symphony No. 4, in G major.

## Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 5th program of the 78th season yesterday in Symphony Hall. Rudolf Firkusny was the piano soloist. The program: Variations on a theme by Haydn, Op. 56a Brahms Symphony No. 1 Blackwood Piano Concerto No. 3, in C minor, Op. 37 Beethoven

By ROBERT TAYLOR

The three B's—Brahms, Blackwood and Beethoven—formed the substance of yesterday's symphony program, and if the old masters overshadowed 25-year-old Easley Blackwood, whose First Symphony was introduced last season, Mr. Blackwood still deserves a tribute.

On second hearing his Symphony No. 1 remains an eminently commendable work. To be sure, it will never command an enduring place in the repertoire; but its significance in the development of an extremely promising young composer must not be forgotten.

### ELDER STATESMEN

I see no reason to alter my original opinion of the composition. Like most First Symphonies it looks to the elder statesmen among its contemporaries. In the first movement we find Shostakovich, in the scherzo, Prokofieff, and scattered passages of Copland, Messaien and Sessions throughout. Despite the derivative character of the score, however, it discloses a thoughtful, and at times, profound musical imagination.

This is especially true of the second movement, andante comodo, where Mr. Blackwood has written an eloquent and melodic slow section that contains a succinct emotional vibrancy of its own. The opening movement is technically ingenious but rather inert, and the scherzo and final andante sostenuto tend to be diffuse. (The striking second movement has two themes which are not developed, but contrasted brilliantly.)

Overall the symphony is tranquil in mood, notwithstanding the contrived excitement with which it begins.

### FLUENT AND POETIC

As a First Symphony the work offers a composer with more than an arid technical competence. In terms of content Mr. Blackwood is less concerned with shuffling the resources of the orchestra like a rivulet of playing cards, than he is with the communication of his ideas. They are inventive and arresting ideas, too; and if we go to other First Symphonies — to Strauss or Mahler, for example — it is possible to assume that the young man has taken a giant

stride toward the exploitation of his full creativity.

The appearance of Rudolf Firkusny as the soloist in Beethoven's Third Piano Concerto was another event to be hailed in a splendid afternoon. Mr. Firkusny's traversal of the score—it is, by the way, seldom-done for a piece that is so familiar—was a noble one in every way. The architecture of the concerto was firm, the artist's phrasing was pure delight, the solo voice of the piano emerged as a fluent and poetic force.

Mr. Firkusny's conception of the music proved more objective than most—which is to say he retains a certain detachment concerning the essential form of the work. While every note was delicately articulated, feeling assumed a place in a very solid intellectual structure. He avoided pyrotechnics, but neither was the piano wholly integrated in the orchestra as in the approach of the musical but still maturing Van Cliburn. The balance between the soloist and the other instrumental forces reflected an aristocratic intelligence, a focussed artistic inspiration exhorting the lyricism of a serene classic grace. Mr. Firkusny displayed absolute control over his materials.



The program began with a persuasive performance of Brahms' "Variations on a Theme by Haydn" (or should we say Pleyel, to whom the Haydn-esque tune is now attributed?). Mr. Munch's perception of the score was bright, dry and thoroughly engaging; and I thought he brought unusual glitter to the intricacies of a work existing on many levels of interpretation.

SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## *Sixth Program*

FRIDAY AFTERNOON, NOVEMBER 21, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 22, at 8:30 o'clock

ANTAL DORATI, *Guest Conductor*

BEETHOVEN . . . . . Overture to "Egmont," *Op. 84*

BARTÓK . . . . . Concerto for Orchestra

- I. Andante non troppo; allegro vivace
- II. Allegro scherzando
- III. Elegy: Andante non troppo
- IV. Intermezzo interrotto: Allegretto
- V. Finale: Presto

INTERMISSION

DVOŘÁK . . . . . Symphony No. 4, in G major, *Op. 88*

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso
- IV. Allegro ma non troppo



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# ANTAL DORATI

(Born in Budapest, April 9, 1906)

The article on Antal Dorati in the new Grove's "Dictionary of Music and Musicians" (signed "E. D. P.") is here quoted in full:

"He studied at the Budapest Academy of Music with Kodály, Bartók and Weiner, and in 1924, at the age of eighteen, he made his début as conductor at the Budapest Royal Opera. He became Fritz Busch's assistant at the Dresden State Opera in 1928 and was musical director of the Municipal Opera at Münster from 1929 to 1932. During this period he was offered guest engagements at the opera-houses of Frankfurt and other German cities. For five seasons, beginning with 1935, he conducted the Monte Carlo Russian Ballet at Covent Garden in London and on tour in Europe, Australia and New York. He made his American début as a symphonic conductor at Washington in 1937 and became permanently resident in the U.S.A. in 1941. There he was musical

director of the Monte Carlo Ballet until 1945 and the New Opera Company in New York in 1941, and also guest conductor of several prominent orchestras. In 1945 he became the conductor of the revived Dallas (Texas) Symphony Orchestra, and this he soon made one of the country's major orchestras. In 1949 he succeeded Dimitri Mitropoulos as conductor of the Minneapolis Symphony Orchestra.

"As an orchestral conductor Dorati has also made guest appearances in Europe in the 1930s and the years following the second world war, in Australia (1939 and 1940) and in Peru (1945). A talented and versatile conductor, he is distinguished for his interest in modern music. His ballet arrangements include the frequently performed "Graduation Ball," and he has also composed orchestral and other instrumental music and songs."

CSM 11-22-58

By Harold Rogers

The acid test, of course, is the live performance. You can listen to 50 recordings by a conductor and still not know where he stands on the stairs that lead from the earthbound to the ethereal.

Recordings—let's face it—are deceptive. They are a mechanical product. Conductors generally fall into two categories — mechanics and artists. A good mechanic can make a good recording. An artist can make a better one. But in a live performance nothing can be hid. The conductor who is a mechanic is seen as a mechanic.

This, we regret to say, is what we saw yesterday when Antal Dorati appeared as guest conductor of the Boston Symphony. Heretofore we had known him only through his recordings with the orchestra he regularly heads—the Minneapolis Symphony—and good recordings they are. But yesterday that certain spark—the inspiration that lifts the music above the routine—was lacking; and the piece that suffered most was the one that seemed most destined for success—Bartók's Concerto for Orchestra.

It seemed destined for success because Mr. Dorati is a Hungarian, as was Bartók; and indeed, Mr. Dorati was associated with Bartók in the classification of Bartók's monumental collection of folk songs.

In the Concerto for Orchestra

we have the essences of Bartók's maturity; we find his masterful intelligence and cunning ear ranging easily through the orchestra, drawing riches from each choir in effects that are subtle, beguiling, and humorous. The delicious cancons in the Intermezzo interrotto, for instance, culminating in the snickering laughter as Bartók played his private jokes—these connote the easy flexing of muscles by a man who has lifted his heaviest weights.

But the refinements were largely beyond Mr. Dorati's grasp. What is it that tells a conductor to shape a phrase with more finesse, to call for an almost microscopic rubato that touches the heart to instant response? It is artistry, and few there are who are blessed with it.

Mr. Dorati knows how to make the music come out clean, but more than this is needed. There must be a polishing that leaves a burnished patina, glowing and warm. The music must speak not only to the ear but to the spirit.

Mr. Dorati opened his program with an equally routine reading of Beethoven's "Egmont" Overture, in which he introduced us

to his peculiar conducting technique, exact in operation, erratic in appearance.

His concluding selection — Dvořák's Fourth Symphony — was his most successful offering. Here we have an odd situation in which a traditional work, the Dvořák Fourth, has less currency than a modern one, the Bartók Concerto for Orchestra.

If Mr. Dorati took liberties with the Dvořák, they would therefore have less effect on critical sensibilities. Thus he has the benefit of the doubt; and the waltz movement, Allegro grazioso, provided the most trifling yet most enjoyable moments of the afternoon.



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## Symphony Concert

The Boston Symphony Orchestra, Antal Dorati conducting, gave the sixth concert of the 78th season in Symphony Hall yesterday afternoon. The program: Overture to "Egmont," Op. 84, Beethoven; Concerto for Orchestra, Op. 88, Bartok; Symphony No. 4, in G major, Op. 88, Dvorak.

How 11-22-58

By ROBERT TAYLOR

Anatal Dorati is one of the vintage conductors of the present generation. Yesterday afternoon he made his first appearance with the Boston Symphony Orchestra, and left an impression of grace, spirit and authority.

It is only within recent years (although he made his debut as a symphonic conductor over two decades ago), that Mr. Dorati has come into his own with the symphony orchestra. His reputation at one time rested on his vital achievements in the field of ballet music due to his brilliant tenure with the Ballet Russe and Ballet Theater. But he has never quite lost touch with the concert hall; and when he inherited the Minneapolis Symphony from Mitropoulos in 1949, he extended an already lustrous tradition to a point where the orchestra may be considered one of the half-dozen finest in the country.

## Stocky Figure

In appearance Mr. Dorati is a stocky figure with dark, glossy hair brushed straight back. His conducting personality is a vigorous one, and his style, which is dramatic and yet economical in the physical scope of the beat, comes closest to Reiner of all contemporary maestros. He does not rush his tempo nor does he edge the contours of a work slackly; his conceptions are robust, efficient and uncommonly clear. He is able to assert his authority in a smooth, well-organized manner out of the top bracket.

The program yesterday was a graphic disclosure of his special gift of lucidity. It was among the loveliest of the season so far; yet exception may be taken to the order of precedence. On the surface Mr. Dorati followed the conventional overture-modern work-old favorite design. In fact, however, the Dvorak Fourth, which is a charming symphony, is too fragile to follow the titanic Bartok Concerto for Orchestra, one of the most profoundly overwhelming expressions of this century.

I'm afraid that the weaknesses of Dvorak—its bombast, glitter superficiality—were all too readily apparent as the postlude to Bartok's Concerto. And yet it is a rarely-heard work of infinite melodic inspiration (thank heavens, the popular song writers haven't ransacked the Fourth yet), delightful orchestral textures and lissom rhythmic elegance. Had it come before the Bartok all would be well; as the epilogue it was as anti-climactic as Austin Dobson triolets after "The Divine Comedy."

For, ever since its initial hearing in Boston, 14 years ago, the Concerto has increased in stature. If that is possible for a piece hailed at once as a masterpiece. The impact of Mr. Dorati's reading was decisive, and it merited a Friday afternoon ovation. From its beginnings in the brooding brass atmosphere of the andante, the concerto steadily gathers momentum until its brusque harmonies, stretched to the breaking point, burst from the anguished elegy into a final calm and reasserting power.

## Mighty Symphony

On technical grounds, Bartok called this a "concerto" because of the instrumental clusters which are treated, uniquely, as soloists throughout the score. Actually it is a mighty symphony of man's fate, no less than Beethoven's discovering the bright face of destruction. It is a symphony in which a ruinous despair plunges into the utmost depths of desolation only to complete the cycle, like Dante, from the inmost circle of the Inferno to salvation. It is a symphony that exploits the resources of the orchestra in an original fashion; but in which mere sound effects are subordinate to sense and to the emotional scope of purgative pity and terror. It is an experience that is ennobling.

The Overture to "Egmont," opening the program was given a sumptuous theatrical momentum in Mr. Dorati's capable hands. Next week Charles Munch returns with Berlioz's "Corsair" Overture; Beethoven's Eighth Symphony; Alexei Haieff's Symphony No. 2 and Ravel's Valse Nobles et Sentimentales.

## Antal Dorati Guest Conductor

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, yesterday afternoon, and will repeat tonight at 8:30, the sixth program of the Friday-Saturday series. Antal Dorati, as guest conductor, presented the following program: Beethoven: "Egmont" Overture; Bartok: Concerto for Orchestra; Dvorak, Symphony in G major, No. 4.

How 11-22-58  
By CYRUS DURGIN

It is, indeed, an ill wind that blows no one good. Ferenc Fricsay, who had been scheduled to be guest conductor of the Boston Symphony, this week, lies ill in Europe. His place, accordingly, is taken by Antal Dorati, music director of the Minneapolis Symphony, and that surely blows us good. Fricsay we know from previous appearances here, and know him to be an able and talented conductor. But Dorati we have known only by appearances with the Ballet Russe and Ballet Theater, and by one concert in Boston with his Minneapolis musicians.

As guest conductor with our own Orchestra, Dorati made a singularly fine impression, yesterday. He proved a genuine poet in his readings of Beethoven, Bartok and Dvorak. That he is a practical conductor, a master of his craft, is local common knowledge. But how superlatively well he can function, with an orchestra new to him, in a short space of time, this we quickly have learned.

Beethoven of the "Egmont" Overture was comparatively easy going for him, though this is not the simplest piece in the world to conduct cleanly and eloquently. But as against Bartok it was undemanding. The Concerto for Orchestra is one of the great scores of our time, and it is extremely difficult, both in technic and the interpretative aspect.

Dorati must know this work of Bartok in every last stave, note, and nuance. He conducted it not only with brilliance, but with absolute communication of everything in the music. What is more, this music sang and glowed, and in

relation to Bartok there is no higher compliment. There was a vast wealth of melodic, rhythmic and coloristic detail, all given due (and therefore important) attention, which made the difference between a merely able performance, and one which was definitive in the complete revelation of what the music contains. No doubt this was also a much more "Hungarian" performance than we have heard before.

way, to "conduct all over." He is no marvel of physical grace, but he is altogether effective, and the results are to be noted in the pleasure to one's ear.

The Dvorak Fourth Symphony had not been played by this Orchestra since 1892, apart from a few performances under Munch in 1951. It is replete with suggestions of Czech folk music and folk dance, and these elements were stressed by Dorati. Here one noted extraordinary grace of phrase and rhythm, an uninterrupted flow of dance rhythms, and a light-hearted but fastidious succession of simple and beautiful melodies.

There was no end and no limit to the pains Dorati took with this score, sounding so simple and yet in its way, so demanding. The result was a sort of music-making seldom encountered in this country where sophistication long since came to be over-valued. There was something fresh and sweet and innocent, and for these reasons most treasurable, in this reading.

The Friday audience obviously enjoyed Dorati, for after each of the three works, there was abundant and most enthusiastic applause. At the end, there were cheers, entirely deserved.



SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Seventh Program

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FRIDAY AFTERNOON, NOVEMBER 28, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 29, at 8:30 o'clock

BERLIOZ ..... Overture, "The Corsair," *Op.* 21BEETHOVEN ..... Symphony No. 8, in F major, *Op.* 93

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di minuetto
- IV. Allegro vivace

## INTERMISSION

HAIEFF ..... Symphony No. 2†

- I. Maestoso; Doppio movimento (Allegro)
- II. Andante
- III. Maestoso

RAVEL ..... { Valses Nobles et Sentimentales  
 Modéré — Assez lent — Modéré —  
 Assez animé — Presque lent — Assez vif —  
 Moins vif — Epilogue: Lent  
 \*La Valse, Choreographic Poem



# TCHEREPNIN'S NEW SYMPHONY

The Fourth Symphony by Alexander Tcherepnin, which is to have its first performance at the concerts of this Orchestra next week, is dedicated to Charles Munch. Mr. Tcherepnin will be present at the rehearsals and performances, and to do so will fly from Paris where he is spending a half year leave from De Paul University in Chicago where he is a member of the musical faculty. His recent Divertimento for Orchestra, Op. 90 together with his Second Piano Concerto (the composer as soloist) were scheduled for performance at a public concert of the Radio-diffusion Française on November 27th (our Thanksgiving Day). He is now at work upon an opera by commission of the Koussevitzky Music Foundation.



## DORIOT ANTHONY DWYER

Mrs. Dwyer (née Doriot Anthony) joined this Orchestra as First Flute in 1952. She was born in Streator, Illinois. Her teachers have included Ernest Liegl, Georges Barrere, Joseph Mariano, and William Kincaid. She has played in the National Symphony of Washington, D.C., the N.B.C. and C.B.S. Orchestras, and the Los Angeles Philharmonic. Mrs. Dwyer is the first musician of her sex to be engaged as a principal in the Boston Symphony Orchestra.

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## RICHARD BURGIN IN PUERTO RICO

The absence of Richard Burgin at the symphony concerts of last week was due to his engagement to conduct the final concerts of a series given in Puerto Rico under the supervision of Pablo Casals and Alexander Schneider. An orchestra assembled for the occasion was conducted by Mr. Casals in the first week, José María Castro, the composer and conductor of Buenos Aires, in the second week, and Mr. Burgin in the third. His three concerts, completing a series of nine, were given in San Juan on Wednesday (November 19) for the students of the University of Puerto Rico in the university auditorium; in Ponce on Thursday, an open air concert, and in San Juan on Sunday. Mr. Burgin reports large audiences and keen musical interest—in fact, a memorable experience.

# Boston Symphony Orchestra Munch Repeats Haieff Work

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the seventh program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Berlioz: Overture, "The Corsair"; Beethoven: Eighth Symphony; Alexei Haieff: Symphony No. 2; Ravel: Valses Nobles et Sentimentales. "La Valse."

By CYRUS DURGIN

From a virtuoso beginning, with Berlioz' "The Corsair" Overture, to a virtuoso ending, with Ravel's "La Valse," Charles Munch and the Boston Symphony Orchestra were at the very peak of their fabulous powers, yesterday afternoon. This was a concert of rich beauty and dazzlements, and no little variety of musical substance, of which the newest was Alexei Haieff's Second Symphony.

Dr. Munch had given this work first performance last April. Since then the Symphony has been chosen, along with Easley Blackwood's First Symphony, for commercial recording by R.C.A. Victor under the Recording Guarantee Project of the American International Music Fund.

Last April this chronicler remarked that the Haieff's Second Symphony, though not sounding like honey, was but moderately dissonant, tonal, of an increasingly personal manner, and represents upon the part of the composer a trend to conservatism. Let those observations stand. At that time, I failed to perceive anywhere near completely the workings of the many contrapuntal devices which, Haieff says, abound in the first and last of the three movements.

Again the same confession must be made, though one got more out of the piece a second time through. The clustering bursts of notes, in many colors from various instruments per-

haps serve to conceal that counterpoint a bit. This piece is going to take a good bit of acquaintance before I can find my way around in it. It does seem worth the effort, for here you have a rather solid texture, a definite if but sporadically clear course of melody, and rhythmic involvements most absorbing. Let us try, try and try again!

## He Plays It Straight

There are two ways of performing Beethoven's Eighth Symphony: making it sound like a stylized miniature within a scaled-down dynamic range, and playing it straight, with full dynamics and heavy accents. Dr. Munch prefers the second way, and does it well, indeed. (The intensity of his beat and accentuating gestures suggests even a bigger scale than one's ears actually hear!)

The justification for this manner lies, no doubt, in the fact that the Eighth is later, if not the latest, Beethoven. Between the febrile dance rhythms of the Seventh and the majesty of the Ninth, Beethoven assuredly was not, with the Eighth, going back to his comparative youth and 18th Century delicacies. Dr. Munch's reading, accordingly, is full of that uncompromising vigor, continuity of line and powerful muscularity characteristic of the period in Beethoven's creative span. It is consistent, logical, not too fast in tempo or in any way coarse or exaggerated.

All eight of the Noble and Sentimental Waltzes, plus "La Valse", make a great deal of Ravel and almost too much of the same thing. Nonetheless, the intent listener can find in the former, pages which might have been studies or sketches for that astonishing and high-proof distillate of the waltz rhythm which ends in the orgiastic conclusion of "La Valse."



# TCHEREPNIN'S NEW SYMPHONY

The Fourth Symphony by Alexander Tcherepnin, which is to have its first performance at the concerts of this Orchestra next week, is dedicated to Charles Munch. Mr. Tcherepnin will be present at the rehearsals and performances, and to do so will fly from Paris where he is spending a half year leave from De Paul University in Chicago where he is a member of the musical faculty. His recent Divertimento for Orchestra, Op. 90 together with his Second Piano Concerto (the composer as soloist) were scheduled for performance at a public concert of the Radio-diffusion Française on November 27th (our Thanksgiving Day). He is now at work upon an opera by commission of the Koussevitzky Music Foundation.



## DORIOT ANTHONY DWYER

Mrs. Dwyer (née Doriot Anthony) joined this Orchestra as First Flute in 1952. She was born in Streator, Illinois. Her teachers have included Ernest Liegl, Georges Barrere, Joseph Mariano, and William Kincaid. She has played in the National Symphony of Washington, D.C., the N.B.C. and C.B.S. Orchestras, and the Los Angeles Philharmonic. Mrs. Dwyer is the first musician of her sex to be engaged as a principal in the Boston Symphony Orchestra.

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## RICHARD BURGIN IN PUERTO RICO

The absence of Richard Burgin at the symphony concerts of last week was due to his engagement to conduct the final concerts of a series given in Puerto Rico under the supervision of Pablo Casals and Alexander Schneider. An orchestra assembled for the occasion was conducted by Mr. Casals in the first week, José María Castro, the composer and conductor of Buenos Aires, in the second week, and Mr. Burgin in the third. His three concerts, completing a series of nine, were given in San Juan on Wednesday (November 19) for the students of the University of Puerto Rico in the university auditorium; in Ponce on Thursday, an open air concert, and in San Juan on Sunday. Mr. Burgin reports large audiences and keen musical interest—in fact, a memorable experience.

# Boston Symphony Orchestra Munch Repeats Haieff Work

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the seventh program of the Friday-Saturday series, Charles Munch, music director, conducted the following program: Berlioz: Overture, "The Corsair"; Beethoven: Eighth Symphony; Alexei Haieff: Symphony No. 2; Ravel: Valses Nobles et Sentimentales, "La Valse."

By CYRUS DURGIN

From a virtuoso beginning, with Berlioz' "The Corsair" Overture, to a virtuoso ending, with Ravel's "La Valse," Charles Munch and the Boston Symphony Orchestra were at the very peak of their fabulous powers, yesterday afternoon. This was a concert of rich beauty and dazzlements, and no little variety of musical substance, of which the newest was Alexei Haieff's Second Symphony.

Dr. Munch had given this work first performance last April. Since then the Symphony has been chosen, along with Easley Blackwood's First Symphony, for commercial recording by R.C.A. Victor under the Recording Guarantee Project of the American International Music Fund.

Last April this chronicler remarked that the Haieff's Second Symphony, though not sounding like honey, was but moderately dissonant, tonal, of an increasingly personal manner, and represents upon the part of the composer a trend to conservatism. Let those observations stand. At that time, I failed to perceive anywhere near completely the workings of the many contrapuntal devices which, Haieff says, abound in the first and last of the three movements.

Again the same confession must be made, though one got more out of the piece a second time through. The clustering bursts of notes, in many colors from various instruments per-

haps serve to conceal that counterpoint a bit. This piece is going to take a good bit of acquaintance before I can find my way around in it. It does seem worth the effort, for here you have a rather solid texture, a definite if but sporadically clear course of melody, and rhythmic involvements most absorbing. Let us try, try and try again!

## He Plays It Straight

There are two ways of performing Beethoven's Eighth Symphony: making it sound like a stylized miniature within a scaled-down dynamic range, and playing it straight, with full dynamics and heavy accents. Dr. Munch prefers the second way, and does it well, indeed. (The intensity of his beat and accentuating gestures suggests even a bigger scale than one's ears actually hear!)

The justification for this manner lies, no doubt, in the fact that the Eighth is later, if not the latest, Beethoven. Between the febrile dance rhythms of the Seventh and the majesty of the Ninth, Beethoven assuredly was not, with the Eighth, going back to his comparative youth and 18th Century delicacies. Dr. Munch's reading, accordingly, is full of that uncompromising vigor, continuity of line and powerful muscularity characteristic of the period in Beethoven's creative span. It is consistent, logical, not too fast in tempo or in any way coarse or exaggerated.

All eight of the Noble and Sentimental Waltzes, plus "La Valse," make a great deal of Ravel and almost too much of the same thing. Nonetheless, the intent listener can find in the former, pages which might have been studies or sketches for that astonishing and high-proof distillate of the waltz rhythm which ends in the orgiastic conclusion of "La Valse."



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As in the Berlioz Overture, which went like lightning, yet with utmost precision and tidiness, Ravel's waltzes followed the same course of passion and brilliance. At one point, when the conductor's left hand seemed to feel his back, I wondered if, in the heat of gyrations, the conductor might have pulled a muscle. But at the end, when he returned, smilingly, to acknowledge the applause and cheers, all appeared well. I think that we shall never hear any finer performances of this music.

Next week Dr. Munch will present Handel's Oboe Concerto in G minor, with the Orchestra's first oboist, Ralph Gornberg, as soloist; first performances of the new Fourth Symphony by Alexander Tcherepnin, and Schumann's C major Symphony, No. 2.

By ROBERT TAYLOR

The logic of repeating Alexei Haieff's Second Symphony so soon after its premiere last April became increasingly plain at yesterday afternoon's concert of the Boston Symphony Orchestra. The Haieff work does not yield readily at first hearing; the tepid reception it received yesterday presages a dim future as a buttress of the repertoire. But in spite of the considerable demands made on an audience, the Second Symphony is a thing of no little stature, amply meriting the recognition of the International Music Fund Award.

The difficulty with the Haieff does not reside in its idiom. On the surface it presents a clear, firm outline, devoid of experimental touches of scoring or deliberate eccentricities of texture. It is, we learn from the program notes, an orchestral transcription of the composer's Piano Sonata of 1955; and unlike other works in the same tradition—say Copland's "Orchestral Variations"—the symphony is a full-scale composition in its own right, not merely an overblown version of the original supplied with instrumental tints.

### Reflective Mood

The mood of the Second is reflective and rhythmically complex. Mr. Haieff moves from a harmonically suave opening in which he offers a battery of fugal devices, into a slow movement that steadily gathers a darkling introspective passion. The middle section is splendid, but I'm afraid that the final maestoso, returning to the elaborate polyphonic stress of the first movement, tends to dissipate the emotional tensions of the andante. As a result the symphony seems somewhat diffuse, and its admirable sense of form becomes enmeshed in technical detail.

I think, however, that the musical imagination disclosed here is of an extremely high order. Although the maestoso slackens the unity of the work, Mr. Haieff displays an excellent sense of proportion, writing with vitality and color in a deftly-wrought artistic expression. Like the style of a Stendhal, it may well be that a lucid surface actually conceals overtones that are not revealed in two readings, but three or four.

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Dr. Munch's approach to Beethoven's Eighth Symphony was also of interest in yesterday's rewarding program. The performance was on the fast side, indeed almost nervous in its driving energy and brilliance; yet it assumed astonishing melodic intensity. The conception eschewed much of the gentler simplicity inherent in the score and underlined a pulsating lyricism. One received the impression of Beethoven as a giant in chains rather than in a more pastoral aspect. This performance was notable for its éclat and romantic sweep and sophistication, a distinctly individual but stimulating design.

### At Its Best

The remainder of the program was cut out to show the Boston Symphony at its best. Berlioz's "Corsair" Overture went like a pirate lugger full-rigged before a gale wind, and all but carried away the audience in the scuppers. The orchestra's Offenbach dash here contrasted with the vo-

luptuous delicacy of Ravel's "Valse" where glittering sonorities were heaped into a radiant profusion of tone. The Ravel was distinguished by some charming solo work by Doriot Anthony Dwyer, flute, and by a general disciplined response belying, in its calm glow, a few ragged moments in the Beethoven.

Next week Charles Munch will conduct Alexander Tcherepnin's Fourth Symphony in a first performance; Handel's Concerto for Oboe, in G minor, and Schumann's Symphony No. 2 in C.

CSM-11-29-58  
By Harold Rogers

There are many things one can say in praise of Charles Munch, not the least being that he is seldom if ever dull. When he is surcharged with vim, vitality, joy, or electricity—call it what you will—he brings an excitement to the music that leaves his listeners on a mountain top.

This was his state of mind yesterday in Symphony Hall; and one could almost tell at the outset—when he tore into Berlioz' Overture, "The Corsair"—that it was going to be a memorable afternoon. And so it was. The Berlioz whizzed through with banners flying, after which Dr. Munch showed us what he could do to make Beethoven's Eighth Symphony corruscate.

Remember the comments about Dr. Munch's Beethoven when he came to Boston 10 years ago? People were outraged, and another noted conductor referred to it as "jazzed-up Beethoven."

But Dr. Munch is no traditionalist. If he were, he might have become just another of the many routine conductors who leave their listeners hungry. No, he takes liberties, and every season—it is interesting to note—they seem less and less like liberties. This is because Dr. Munch's conviction about his interpretation carries a convincing impact.

What if a piece is played slower or faster, louder or softer, when the conductor is really making music? The letter is important, true, but the letter without the spirit is worse than no music at all. Dr. Munch gives us the spirit.

The Beethoven Eighth, there-



fore, was not the delicate little chamber symphony that some conductors think it is. The performance, with the exception of those shaky horns in the minuet, moved along with starch and stature, salted and peppered by Dr. Munch's seasoned baton.

When Alexei Haieff's Symphony No. 2 had its world premiere by the Boston Symphony last April 11, this listener was moved to write of it as presenting "the wedding of musical technique and poetic expression, a solid architectural underpinning, a masterful overlay of orchestral colors, sparingly used, but for that reason doubly effective."

These observations hold firm, yet on second hearing I found myself less convinced of the work's emotional value. This time it had a lackluster character that left me listless; though two factors—its placement on a program with brilliant neighbors, or Dr. Munch's obvious lack of enthusiasm—may have conspired to put it in the shadows.

It is nonetheless an important contemporary work, so much so that it has been awarded the distinction of being recorded, together with Easley Blackwood's Symphony No. 1, by RCA Victor as a part of the Recording Guarantee Project of the American International Music Fund.

After the Haieff, Dr. Munch came back on stage with an obvious relish for what he was about to tackle. He had a logical and wonderful idea—the

linking into one suite of Ravel's "Valse Nobles et Sentimentales" and "La Valse." It is logical because the "Valse Nobles" hold the same relationship to "La Valse" that Michelangelo's preparatory sketches hold to the ceiling of the Sistine chapel.

And it was wonderful because by hearing them all at once we could trace the melodic unfoldment in Ravel's thought as he rose to the point where he gave us the waltz of waltzes, a masterwork much more than pretty melodies in three-quarter time. It is a panorama of an era, and Dr. Munch drew out the brilliance and the decadence with a verve that won him salvos of bravos.

## *Eighth Program*

FRIDAY AFTERNOON, DECEMBER 5, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 6, at 8:30 o'clock

HANDEL ..... Concerto for Oboe, in G minor

- I. Grave
- II. Allegro
- III. Sarabande
- IV. Allegro

A. TCHEREPNIN ..... Symphony No. 4, in E, *Op.* 91

- I. Moderato
- II. Allegro
- III. Andante con moto

(First performance)

INTERMISSION

SCHUMANN ..... Symphony No. 2, in C major, *Op.* 61

- I. Sostenuto assai; Allegro ma non troppo
- II. Scherzo: Allegro vivace; Trio I; Trio II
- III. Adagio espressivo
- IV. Allegro molto vivace

SOLOIST

RALPH GOMBERG





**RICHARD PLASTER**

Richard Plaster, Contra-Bassoon, was born in Winston-Salem, North Carolina. He has been in this Orchestra since 1952. In 1943-6 he played bassoon in the North Carolina Symphony; was in the U. S. Army Ground Forces Band in 1946-8. After academic courses at southern schools he entered (1948) the Juilliard School, studied with Simon Kovar, and graduated in 1951.

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**LOUIS SPEYER**

Louis Speyer, the English Horn player of the Boston Symphony Orchestra, was born in Paris. He received first prize at the Paris Conservatory. The French Government decorated him twice: Medal of Reconnaissance and Cross of the Legion of Honor. He also received a medal from the Elizabeth Sprague Coolidge Foundation, Library of Congress, for eminent services to Chamber Music. He founded the Berkshire Woodwind Ensemble. He joined this Orchestra in 1918.

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**GINO B. CIOFFI**

Mr. Cioffi joined this Orchestra as First Clarinet in 1950. He was born in Naples, Italy. After graduating from the Naples Conservatory at 17, he played throughout Italy as soloist in symphony and opera orchestras. Since arriving in America he has been principal clarinet in the Pittsburgh, Cleveland, New York Philharmonic, N.B.C. (under Toscanini), and the Metropolitan Opera Orchestras. He has played at the Boston Symphony Concerts in Mozart's Concerto for this instrument.



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Mr. Gomberg's brother, Harold, is the Principal Oboist of the New York Philharmonic Orchestra, and will by coincidence be playing in a Concerto by Vivaldi at Carnegie Hall in the same week in which Ralph will be playing Handel's Concerto. It is an interesting circumstance that Ralph's six brothers and sisters are with one exception musicians, five having graduated from the Curtis Institute of Music in Philadelphia. His brother Robert is a violinist, Leo a trumpet player, his sister Celia (whose husband is Ruby Newman, the dance band leader) a violinist. Edith (whose husband is George Zazofsky, first violinist of the Boston Symphony Orchestra) is a cellist.



**SHERMAN WALT**

Sherman Walt, the Principal Bassoon of the Orchestra since 1953, was born in Virginia, Minnesota. On a scholarship at the Curtis Institute, he studied chamber music with Marcel Tabuteau and bassoon with Ferdinand del Negro, principals in the Philadelphia Orchestra. After distinguished combat service in the War, he joined the Chicago Orchestra as principal. His performance of Mozart's Bassoon Concerto is vividly remembered.



**ROSARIO MAZZEO**

Rosario Mazzeo is the Bass Clarinet and also the Personnel Manager of the Boston Symphony Orchestra. Born in Pawtucket, Rhode Island, he joined the Orchestra in 1933. His interest in improving the instrument has led to extension of the range of the bass clarinet and invention of a new system of clarinet mechanism now being manufactured in Paris. He has also distinguished himself as an ornithologist.





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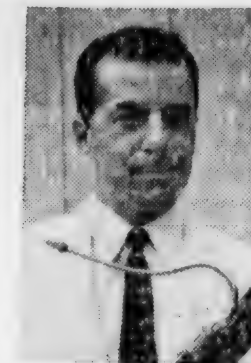
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## Boston Symphony Orchestra New Tcherpnin Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight, the eighth program of the Friday-Saturday series. Dr. Charles Munch, music director, conducted the following program: Handel: Concerto for Oboe, in G minor. Ralph Gomberg, soloist; Alexander Tcherpnin: Fourth Symphony (first performance); Schumann: Symphony No. 2, in C major.

By CYRUS DURGIN

Charles Munch conducted a Boston Symphony concert that was unflawed beauty, yesterday afternoon. Since all was joy and brilliance, one could not choose as a highlight any of the three works which formed the program. Yet primary news interest lay in the first performance anywhere of the splendid new Fourth Symphony by Alexander Tcherpnin, and Ralph Gomberg's delicate, most musical playing as soloist in the Handel Oboe Concerto.

Tcherpnin's Fourth Symphony, written for and dedicated to Dr. Munch, is a work of large stature, solid substance, much imagination in melody and harmony, and, above all, original. There is constant motion, and the music lives and breathes in every measure. It is a work by an expert in the uses of counterpoint, and employs every instrument for coloring purposes, and makes everything sound.

Composed without key signatures, the Fourth Symphony is nominally in E, but harmonically it ranges far and wide, with some transitional passages in the serial technic of the 12-tone system. Of its three compact movements, the first is vigorous and Orientally colored. The second in "tempo di valse," is really less a waltz than a muscular scherzo, with tricky cross-rhythms and sudden, unexpected accents. The

Finale, most unconventionally, is an andante whose principal theme, and cantus firmus for its counterpoint, is a funeral chant from the medieval Russian church.

The composer was very warmly applauded as he left his seat in the audience, walked to the stage and hoisted himself upon it. Then he was recalled twice more.

### Gomberg Masterly

One way of saying that a performance is musical is to say "it sang." That is precisely what Ralph Gomberg's playing was like in the Handel Oboe Concerto. Almost astonishing, even to those who well know Gomberg's prowess as first oboe of the Boston Symphony, was the fineness of his dynamic range, and the subtlety of his shadings. This was the work of a master musician, and it was applauded with high enthusiasm.

Dr. Munch was in his finest. Here was a true Romantic clarity, a fine polish of style. Tcherpnin's Symphony went in a blaze of color and rhythmic vivacity. Though the very end of the Schumann Symphony became too loud, it was consistent with the passionate ardor of the reading as a whole. Here was a true Romantic performance, lightened and strengthened by a French temperament which had its telling effect even in the sheer orchestral sound.

Next week the Orchestra will be out of town. At the Symphony Hall concerts of Dec. 19 and 20, Dr. Munch will present Beethoven's "Coriolan" Overture and Ninth Symphony. The chorus will be that of the New England Conservatory, and the soloists Leontyne Price, Maureen Forrester, David Poleri and Giorgio Tozzi.

## Composer's Fourth Heard Under Munch's Direction

By Harold Rogers

CSM 12/6/53 Boston

It is sheer luxury to listen to a new symphony that makes no effort to probe a battered psyche or reflect a nervous age through the sounds of either an angry young man or an embittered old one. Not that we frown on expressionists, be they of the 12-tone variety or no. Let them be heard, appreciated, and encouraged in their best.

But it is luxury to hear new music that doesn't ask us to wallow in the tears of a weary world, however sympathetic we may be to a world in tears. There are still the beautiful, the good, and the true—though they may seem to some old-fashioned—and even the whimsical side of music has as much right to the concert hall as the webe-gone.

One might say that Alexander Tcherpnin's new Symphony No. 4 is a whimsical symphony—the first two movements, at least. In the third and last there is a change in mood to a churchlike chorale, the theme of which is a "requiescat in pace" from a medieval Russian chant.

This abrupt change may mark the work's major weakness, yet the composer could argue that life is often like that. And if the work has other weaknesses, they are slight, eclectic reminiscences that simply tell us Mr. Tcherpnin is an artistic descendent from Rimsky-Korsakov by way of Nikolai Tcherpnin, his father, and that he is part of the Prokofiev-Shostakovitch-Khataturian school, though he now makes his home in the United States.

### Ingratating Music

Even if he lived in the Soviet Union today, he would not be apt to have his wrists slapped by the Central Committee—not, at any rate, for this symphony. But if he lived in the Soviet Union, it is quite possible that he would not have turned out such an ingratiating piece of music.

Tcherpnin's fourth was commissioned by Charles Munch and given its première Dec. 5 by the Boston Symphony under Dr. Munch's direction. It was obvious that the conductor was enthusiastic over the score; he poured his best efforts into the playing.

In the opening moderato one was impressed at the outset by the melodies—peppery figures for the woodwinds, or lovely lyrical lines weaving through the other choirs of the orchestra. Though these melodies are accessible, they are not trite. The transparent orchestration has been fashioned by a master hand; the architecture solidly and artistically built.

### A Danceable Quality

There is a danceable quality in the first two movements; indeed, the symphony merits consideration by some ballet impresario, for even the final Andante con moto offers opportunities for a serene, controlled pas de deux. The middle Allegro movement opens with a jolly theme stated by the piccolo—later restated, surprisingly, by the tuba—while everything whirls in a rollicking three-time.

But the element of mystery enters the last movement, out of which a singing melody arises with aspiration. For a time there is a restlessness; then the piece



closes in a calm and unspectacular way.

This concert was also graced by the first solo appearance of Ralph Gomberg, the Boston Symphony's principal oboe. He gave us a finely wrought performance of the Handel Concerto for Oboe in G minor, spinning out the phrases with care, shading the tones with nuances produced only by an experienced lip, and winning the approval of his listeners and bravos from his colleagues.

Mr. Tcherepnin, too, was roundly applauded (he had flown from Paris to be on hand). Being the tall man he is, he surprised the audience by hoisting himself from the aisle to the front of the stage, the better to thank Dr. Munch and the orchestra.

## Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the eighth program of the 78th season yesterday in Symphony Hall. Harold Gomberg was the oboe soloist. The program: Concerto for oboe, in G minor, . . . Handel; Symphony No. 4, in E, Op. 91, Tcherepnin; Symphony No. 2, in C major, Op. 61, Schumann.

Her. 12-6-58  
By ROBERT TAYLOR

Vaulting like a springbok from the audience to the stage, six-foot five inch composer Alexander Tcherepnin yesterday afternoon made one of the most startling and athletic acknowledgements ever witnessed at Symphony Hall. And his ebullience, as he beamed and clasped Charles Munch's hand, was fully justified. For the premiere of his Symphony No. 4 had just proved the artistic surprise of the season.

Why we should use the word "surprise" is in itself surprising. Mr. Tcherepnin, after all, is a distinguished composer whose previous symphonies have been marked by a cohesive energy and authority. He has created a triad of pleasant piano concerti, works in every form from a harmonica concerto to opera, ballet and the cantata. But throughout a long and varied career he has produced about four periods of music that now virtually seem a prelude to this fine Symphony.

The Fourth Symphony is written in a highly individual style based on the nine-step scale and the polyphonic approach the composer calls "Interpoint." This is actually more formidable-sounding than it appears in practice. Few contemporary works are more accessible at first hearing, display such a natural and clear development of musical thought and so sweet and serene a melodic texture.

## Minimum of Means

The material is in three movements, the first two Moderato and Allegro, and the final (very much in what seems to be an emergent modern tradition of placing the slow movement at the end) an Andante con moto. The scoring is straightforward, employing a minimum of means to a maximum of effect, with the orchestral colors varied and vivid, ranging from springingly pizzicati in the valse-like middle section, to the reverberant sonorities of Russian liturgical music at the close. Lyric rather than heaven-storming in

mood, the Fourth is also thoroughly Slavic in character. The pulsating angularity of the opening moments invokes the spirit of Prokofieff, the valse reflects the opulence of Khatchaturian, the dim ikons of the medieval Orthodox chant waver in the requiescat of the andante.

Nevertheless the music is provocative in concept, and save for a splash of Prokofieff in the strings, comprises a unique artistic statement. The brevity of the opening is admirably realized; the rhythmic and harmonic substance is novel without seeming the product of a musical laboratory. It is, overall, that heresy of heresies, a work that makes its appeal to the pleasurable faculties of the imagination rather than to the more rarified cerebral responses. These are its terms honestly and plainly offered—as they are in the Dvorak Fourth, heard only a fortnight ago; and the audience responded with an ovation.

Of all the solo works in the repertoire, I can think of none more gratefully resuscitated than Handel's Oboe Concerto, displayed brilliantly by Harold Gomberg yesterday. Although it is a piece of infinite charm, it has not been heard at these concerts since 1935. Handel's affinity with the oboe is closer undoubtedly, than any composer's in history; and despite the butchery of intervening editions, the oboe concerto remains a landmark.

## Lucid Treatment

Mr. Gomberg's lucid treatment shaped a performance square in the mainstream of Handelian tradition. The liquid beauty of his tone, the exquisite flow of his phrasing, the crispness of his interpretation brought the work into the same kind of focus it must have exhibited two centuries ago; and the orchestral balance was first-rate, too.

To close this afternoon, which had already set a standard in music new and old, Schumann's Second Symphony received a rousing and intense celebration that captured the fervent subjective poetry of this loveliest composer's orchestral essays. Dr. Munch did not err on the side of bombast, nor did he give us an effete miniature decked with tuberoses. This was a robust yet pensive Schumann, glowing with fanciful, sensitive passions and romantic dreams, virile without coarseness and superbly alive—an appropriate image indeed for the close of a memorable afternoon.

Next week the orchestra is on tour in New York; and will return Dec. 19 with Beethoven's Ninth and "Coriolan" Overture.



SYMPHONY NO. 4, IN E, *Op.* 91

By ALEXANDER NIKOLAIEVICH TCHEREPNIN

Born in St. Petersburg, January 20, 1899

Alexander Tcherepnin composed his Fourth Symphony in 1957 for Charles Munch and has dedicated it to him. It has been awarded the Glinka Prize\* and is under publication by Boosey and Hawkes, London.

The orchestration follows: piccolo, 2 flutes, 2 oboes, English horn, E-flat clarinet, 2 B-flat clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, harp, and strings. The only percussion instruments are the timpani.

THE following description of Alexander Tcherepnin's new symphony was made by his son, Serge Tcherepnin:

"The first movement of the Symphony (Moderato) is concise in form, based on three groups of thematic material. The second movement (Allegro) is in the sectional form of a valse. The third and last movement (Andante con moto) is of liturgical character: Tcherepnin introduces in it a theme "*requiescat in pace*" from a medieval Russian church chant and uses it as a *cantus firmus*.

"One can find in Tcherepnin's Fourth Symphony the specific aspects

\* The Glinka Prize, established by the Russian Mæcenas M. P. Belaïeff, has been awarded to Rimsky-Korsakoff, Liadov, Scriabin, and Nikolai Tcherepnin. After 1919, when the Belaïeff Foundation emigrated to Paris, the Glinka Prize was awarded to A. Glazounov, to N. Medtner, and now to Alexander Tcherepnin.

of his musical speech: the use of the nine step scale (which, when taken from E reads: E, F, G, G-sharp, A, B, C, C-sharp, D-sharp); the use of the polyphonic proceeding which he terms 'Interpoint' (*punctus inter punctum*); and the rhythmic intensity characteristic of his works. There is also an aim for melodic expansion. And in the second movement, serial chromatic patterns are used as bridges between the movement's sections."

• •

Alexander Tcherepnin's orchestral *Magna Mater*, *Op.* 41, was performed at these concerts December 9, 1932. His Second Piano Concerto had its first performance on December 29-30, 1950, with the composer as soloist. The music of Nikolai Tcherepnin (1873-1945), his father, has been performed by the Boston Symphony Orchestra on several occasions.\* The elder Tcherepnin, a pupil of Rimsky-Korsakov, was closely associated with the Ballet Russe of Diaghileff for which he wrote or arranged a number of scores, of which *Le Pavillon d'Armide* is the best known. He has composed operas and completed Moussorgsky's *The Fair at Sorochintzy*.

Alexander Tcherepnin studied with his father at the Petrograd

\* Piano Concerto, October 27, 1922 (soloist: Moiseiwitsch); Three Pieces for Orchestra, October 13, 1933; *Tati tati*, Paraphrase on a Child's Theme, April 11, 1934 (Special concert: soloist, Godoy); Miniatures for Orchestra, November 27, 1931, and, at the same concert, Prelude in Memory of Rimsky-Korsakov, and *The Enchanted Kingdom*, Symphonic poem.

Conservatory, and with Liadov, Sokolov and Thomas Hartmann; piano with Anna Essipova. He spent three years in Tiflis. In 1921, he made Paris his home, where he studied composition with Paul Vidal and André Gedalge and piano with Isidor Philipp. For years he has been active as a pianist, performing his three concertos for that instrument as well as other works of his own. (The First Concerto was composed in 1919 in Tiflis, Georgia, the Second in 1923 in Paris, the Third in 1932 in this country.) He toured Europe and the Orient, making his first appearance in New York in 1926. During the years of the last World War he lived in Paris, but returned to this country after the liberation. In 1948 he joined the faculty of the San Francisco Music and Art Institute. At present he teaches at the De Paul University School of Music in Chicago. Mr. Tcherepnin's works are numerous and include two operas, "*Ol-ol*" and *The Wedding of Sobeide*; a number of ballets of which the earliest was *Ajanta's Frescoes*, danced by Anna Pavlowa, and the latest, *La Femme et son Ombre*; a *Suite Georgienne* for piano and strings, a *Fantaisie* for piano and orchestra, and a *Concertino* for piano, violin, cello and strings; the four symphonies, a Divertimento, *Op.* 90, for the Chicago Orchestra (it was scheduled for performance in Paris on November 27 of last week), and numerous works for chamber combinations and for piano.



SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Ninth Program

FRIDAY AFTERNOON, DECEMBER 19, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 20, at 8:30 o'clock

BEETHOVEN.....\*Overture to "Coriolan," *Op. 62*

### SHORT INTERMISSION

BEETHOVEN.....Symphony No. 9, in D minor, with final chorus  
on Schiller's Ode to Joy, *Op. 125*

- I. Allegro ma non troppo, un poco maestoso
- II. Molto vivace: Presto
- III. Adagio molto e cantabile
- IV. Presto: Allegro  
Allegro assai  
Presto  
Baritone Recitative  
Quartet and Chorus: Allegro assai  
Tenor Solo and Chorus: Allegro assai vivace, alla marcia  
Chorus: Andante maestoso  
Adagio ma non troppo, ma divoto  
Allegro energico, sempre ben marcato  
Quartet and Chorus: Allegro ma non tanto  
Chorus: Prestissimo

NEW ENGLAND CONSERVATORY CHORUS

LORNA COOKE DE VARON, *Conductor*

#### SOLOISTS

LEONTYNE PRICE, *Soprano*  
MAUREEN FORRESTER, *Contralto*  
DAVID POLERI, *Tenor*  
GIORGIO TOZZI, *Baritone*



## LEONTYNE PRICE

Leontyne Price was born in Laurel, Mississippi, graduated from Central State College in Wilberforce, Ohio, and completed her musical training at the Juilliard School in New York. She was a member of the opera department at Tanglewood in 1951 and sang the title part in the production of Strauss's *Ariadne auf Naxos*. From June, 1952 to June, 1954 she toured Europe and America in the famous production of Gershwin's *Porgy and Bess*, singing the part of Bess. Meanwhile, in the summer of 1953, she returned to Tanglewood to sing in a concert performance of the first two scenes of Act 2 in that opera, together with her husband, the baritone William Warfield. She has since sung innumerable times in opera performances, with orchestra, and in recital. In 1954 she was soloist with this Orchestra in the first performance of Barber's *Prayers of Kierkegaard*.

## MAUREEN FORRESTER

Maureen Forrester, singing in the concerts of this week and next, is the only one of the four vocal soloists this week who is appearing for the first time with the Boston Symphony Orchestra. Born in Montreal, she had her first train-

ing and first concert appearances in Canada, making her public debut in Montreal in 1953. She has since made operatic and concert appearances not only in the United States but in a succession of tours of Europe.

## DAVID POLERI

David Poleri was born in Philadelphia of Italian parents. His interest and development in singing began while he was in service in the world war. He has had long experience by concert and opera engagements in various parts of the country, notably the opera companies in New Orleans, Pittsburgh, and Philadelphia, the company of Fortune Gallo, the San Carlo Opera, and the New York City Opera in which he has taken a number of leading parts. He sang in the opera department of the Berkshire Music Center in 1947 and 1948. He has sung with the Boston Symphony Orchestra in Berlioz' *Damnation of Faust* (1954 and 1955), and in Beethoven's Ninth Symphony in 1954.

## GIORGIO TOZZI

Giorgio Tozzi was born in Chicago. He studied there with Giacomo Rimini and later in Italy, making his debut in Milan in 1951 and at La Scala in 1952 (in *La Wally*). He has sung with many opera companies in Italy and other parts of Europe and with the Metropolitan Opera Company here, where he first sang in *La Gioconda* in 1955. In 1956 he was a soloist with the Boston Symphony Orchestra in Berlioz' *L'Enfance du Christ*.

THE NEW ENGLAND  
CONSERVATORY CHORUS

The New England Conservatory Chorus (Lorna Cooke de Varon, conductor) has sung many times with the Boston Symphony Orchestra. In 1952 they took the choral part in Suite No. 2 of Ravel's *Daphnis et Chloé*, and in 1955 they performed the complete work

(which was also recorded). They have also sung in *La Danse des Morts* (1952) and A Christmas Cantata (1957) by Honegger, *Le Martyre de St. Sebastien* (1956) and Nocturnes (1955, 1956) by Debussy, Polovetzian Dances (1953) by Borodin, the Verdi Requiem (1954), and the Bach-Stravinsky Chorale Variations (1957).

## GUEST CONDUCTORS

Beginning with the eleventh pair of concerts, three conductors will lead this Orchestra as guests—Robert Shaw, Pierre Monteux, and Sir John Barbirolli. Mr. Shaw will conduct for two weeks (the Friday and Saturday concerts of January 2-3 and 9-10) and the concerts of the tour which follows. Mr. Monteux will conduct on January 23-24, Sir John Barbirolli on January 30-31. Charles Munch will return for the concerts of February 6 and 7. At the concerts of April 17 and 18 Izler Solomon, the Music Director of the Indianapolis Symphony Orchestra will conduct as guest.

MUSICAL MESSENGERS  
TO ICELAND

An unusual string quartet concert will be broadcast on Station WGBH on Christmas Night between 7 and 8 o'clock. Two of the players are Bostonians, two are Icelandic. The concert is the result of an interesting chain of circumstances.

Through the last four years an interesting musical relationship between Iceland and the United States (specifically Boston) has developed. A visit to Iceland by E. Power Biggs in 1954 as a part of one of his tours as organist led to a journey to Iceland in the summer of 1955 by Mr. Biggs and a chamber group drawn from the Boston Symphony Orchestra. The concerts were sponsored by the State Departments of Iceland and the United States through the agency of ANTA (American National Theater and Academy).

In 1956 the venture was repeated, organized by Rosario Mazzeo of our Orchestra. Two members of the Orchestra, George Humphrey, violist, and Karl Zeise, cellist, were delayed for three days in returning from Reykjavik, the Icelandic capital, and made use of their time by joining two violinists of the National Orchestra of Iceland, Björn Olafsson (the Concertmaster) and Jon Sen, in performances of string quartets. Last season the two musicians from Boston returned to Iceland to give concerts in each center with the same companions. After a public concert they often continued by playing in private homes where, although the quartet sessions sometimes lasted until 2 o'clock in the morning, it was still daylight. In some of the communities, a visiting string quartet was a new experience.

At that time, a tape was made for broadcasting by the State Radio of Iceland. A copy of this tape was brought back by the two musicians, and the Christmas concert on Station WGBH was made possible. The program will consist of Beethoven's Quartet, Opus 18, No. 4, and Dvořák's "American" Quartet.



BERNARD ZIGHERA

Bernard Zighera, Principal Harp and also pianist of the Boston Symphony Orchestra, has been with the Orchestra since 1928. He was born in Paris. He won highest honors in both instruments at the Paris Conservatory and played in the Paris Conservatory Orchestra and the Paris Opera. Mr. Zighera has appeared as soloist abroad and with this Orchestra. He is on the faculty of the New England Conservatory and a member of the French Legion of Honor.





Bender

David Poleri will be tenor soloist with the Boston Symphony in Beethoven's Ninth Symphony on Friday afternoon and Saturday evening, Dec. 19-20. *CSM 12-18-58*

## *Nov. 12/20/58* Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the ninth program of the 78th season in Symphony Hall yesterday afternoon. The soloists were Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor, and Giorgio Tozzi, baritone, with the New England Conservatory Chorus. The program: Overture to "Coriolan," Op. 62 Beethoven; Symphony No. 9 in D minor, Op. 125 Beethoven.

By ROBERT TAYLOR

Orchestra, soloists and chorus merged into one yesterday afternoon at Symphony Hall, as they gave themselves up to the titanic spirit of Beethoven's Ninth. It was an exalted performance and a glowing metaphor of the aspirations of the Christmas season.

The personal feeling of Charles Munch's interpretation proved graphic on this occasion. There have been other Ninth Symphonies in which the balance of the detail has seemed more judicious, in which the middle scherzo and the slow movement seemed more neatly weighed against the tumultuous Ode to Joy. Yet for sheer grandeur and intensity of vision, only Koussevitzky's is comparable to the memorable reading that Dr. Munch provided here.

One does not ordinarily think of Charles Munch's art as passionate. His qualities as a conductor are cerebral; his sense of form, of subtle orchestral nuance, of detached awareness, all lead one to consider him an artist of a decidedly classic cast. Throughout the years, however, he has been developing into a Beethoven interpreter of the first rank. His work has taken on astonishing romantic breadth and subjective fervor.

In yesterday's performance he was able to dispense with some of the more orderly and efficient contrasts without sacrificing the design. The Ninth had a coherence, the coherence of blazing insight, rather than the neat, rational order of a tidier and less inspired approach.

Not only was the conducting on this level, however, but the chorus of the New England Conservatory of music appeared to catch fire under the stimulus. It is a notable ensemble anyway (of Lorna Cooke de Varon, who took a bashful but well-merited bow at the close, has trained it by severe traditional standards), and given such a stormily, dramatic and perceptive conducting challenge, the group soared in the paen to human heroism and brotherhood.

The authority and crispness of the attack, the discipline of the sudden releases and the sonorous, bright tonal texture brought the Chorale to radiant dimensions. The chorus worked with a splendid integration and, as young singers, dowered the occasion with a seething vigor that might best be described as combining the infectious amateur's enthusiasm with the cool control of the professional musician.

Moreover the quartet of soloists—Leontyne Price, Maureen Forrester, David Poleri and Giorgio Tozzi — phrased with a rousing, vibrant grasp of style, too. Equally matched with the thundering dynamic forces of the massed ensemble, they contrived to hold their own by sheer authority rather than overwhelming power.

Their voices are not incredibly large (though they are voices of striking range and flexibility), but all four demonstrated a resplendent and lyric musicianship more than adequate to the task at hand. The technical assurance of such fine-spun vocalism created solo passages that dissolved in splendor against the vaulting curve of the choral pattern.

As for the orchestra—what is there left to say about the orchestra in Beethoven's Ninth? Although the symphony is demonstrably in four movements, the hair-raising effect of its sweeping climax tends to overshadow the instrumentalists. The orchestra responded superbly nevertheless, throughout, I thought; and in the "Coriolan" overture that launched the concert. The latter was treated with a melodic graciousness that emphasized the plaintive appeal of Coriolanus's mother rather than the truculent conflicts within Coriolanus himself, but for that reason seemed to belong to the concert hall rather than a stage, and was somehow more persuasive for it.

Next week the Symphony will play on Dec. 26 and 27. Bach's "The Old Year Is Past"; Barber's "Adagio for Strings"; Mahler's "Kindertotenlieder" and "Leider eines fraenden Gesellen"; and Saint-Saens Symphony No. 3 have been scheduled.



# Conservatory Chorus, Capable Soloists Heard

*Feb 12-20-58*  
THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, yesterday afternoon, and will repeat, tonight at 8:30, the ninth program of the Friday-Saturday series. Music director Charles Munch conducted Beethoven's "Coriolan" Overture and Ninth Symphony. The New England Conservatory Chorus, prepared by Lorna Cooke de Varon, assisted in the Symphony, together with the following soloists: Leon-tyne Price, soprano; Maureen Forrester, contralto (Boston debut); David Poleri, tenor, and Giorgio Tozzi, baritone.

By CYRUS DURGIN

All was solemn intent and high purpose in Symphony Hall yesterday afternoon, as Dr. Charles Munch conducted the Boston Symphony Orchestra in a Beethoven program devoted to the "Coriolan" Overture and the Ninth Symphony. Yet, as solemnity need not indicate lack of passion, this concert was among the most arousing of the season thus far. Indeed, the Munch performance of the Ninth Symphony is downright exciting.

From first measure to the last chord, Beethoven's mighty and unique masterwork was charged with super-vitality. Not that it was too loud or always too fast, but it had a high tension. It also had, except in those portions where Beethoven's demands upon instrumentalists and singers made it impossible, a fine clarity and balance, and superb rhythmic flow.

It is doubtful whether even Apollo and St. Cecilia — much less any human musicians or listeners — would ever be in absolute agreement about any given tempo. It is in that matter of tempo, especially, that people are inclined to argue about the interpretive conceptions of Charles Munch.

## Hair Too Fast

For my taste, the first movement was just a hair too fast, a little too rushing to establish the detailed sculpture of the movement in all its grandeur. On the other hand, Munch's

plunging pace in the scherzo was just right. The slow movement was superb in that it found, at least for my enjoyment, just the right degree of motion whereby the long cantilena sings with utmost beauty and all the little details fall neatly into place.

The finale, however, in its faster pages was a true mun-chissimo, which is somewhat faster than prestississimo. How orchestra and singers managed, only they can explain, but they did; they kept together and all were heard.

Lorna Cooke de Varon had prepared the New England Conservatory Chorus admirably. This was one of the finest choruses I ever have heard in the Ninth Symphony. There was less, too, of that perennial choral problem: tenors with enough resonance to be heard against the other three voices. These tenors made themselves heard, and if the quality of tone was a bit rough, that may be blamed upon Beethoven. The composer was completely deaf when the Ninth Symphony came into being, and his inward imagination made virtually impossible demands upon human voices in the power, speed and wide range he demanded.

## Good Soloists

difficult to find four soloists difficult to find four soloist who can voice their parts rather than shout or scream or screech them. These four did very well. Miss Price and Miss Forrester seemed to have comparatively little trouble; Mr. Poleri was very good except when high notes put a strain upon him; Mr. Tozzi displayed a rugged power and weight of sonority which were pleasing.

The carefully listening ear could detect several comparatively small things which went wrong in the Orchestra, but they were not important in

relation to the prevailing majesty and beauty. The Orchestra otherwise performed gorgeously, and not least by any means was the spectacular tympani playing of Everett Firth, so exact and with his drums so perfectly pitched.

The "Coriolan" Overture went just as well, with the same dramatic tension and songful statement of melody. You could note, on the title page of the program, the asterisk next to the Overture which indicates that the Boston Symphony has recorded it. The same will be true, I suspect, when next we hear the Ninth Symphony.

## Ovation

*Feb 12/20/58*  
With but a short intermission between Overture and Symphony, the concert was over at about 3:45, allowing the Friday subscribers a little extra time for Christmas shopping. Yet they remained long enough, at the end, to give Dr. Munch, the Orchestra, the chorus, soloists and Mrs. de Varon, a spontaneous, enthusiastic and wholly merited ovation.

Next week Miss Forrester will be soloist in Mahler's "Songs on the Death of Children" and "Songs of a Wayfarer." Dr. Munch also will conduct his own transcription of the Bach Chorale Prelude and Chorale, "The Old Year Is Past"; Barber's Adagio for Strings, and the Saint-Saens Third Symphony, in C minor, with E. Power Biggs as organist.



## Schiller's 'Ode to Joy' Adds Luster to Season

CSM 12/20/38 By Harold Rogers

Schiller's "Ode to Joy" is good for lifting the spirits at any time of the year, but there is no better season than Christmas for men to lift their voices with the poet as he sings:

*Oh friends, no longer these  
tones of sadness!*

*Rather sing a song of sharing  
and of gladness!*

*Oh Joy, we hail Thee!*

And while we're singing, an ode to Beethoven would not be out of the question, praising him for his choice of the "Ode to Joy" for the final movement of his final symphony, the Ninth. We are never long without the Ninth. Even though it takes a bit of doing, it's not like producing a full-scale oratorio; and for that, too, we can be grateful, or we'd not hear it so often.

Beethoven devised a simple tune for the Ode, so simple that Louis Spohr back in 1861 was compelled to call the Finale "so ugly, in such bad taste, and in the conception of Schiller's Ode so cheap" that he couldn't understand how such a genius as Beethoven could write it down.

And Philip Hale, writing in 1899, said that the Finale was to him "for the most part dull and ugly." After referring to "the unspeakable cheapness of the chief tune," he asks: "Do you believe way down in the bottom of your heart that if this music had been written by Mr. John L. Tarbox, now living in Sandown, N.H., any conductor here or in Europe could be persuaded to put it in rehearsal?"

Well, perhaps Mr. Hale was right. But the music wasn't written by Mr. Tarbox, and Beethoven may have sensed in his heart of hearts that this tune, stated in a simplicity that belongs to the people, would sing its way down the centuries in the hearts of mankind. There are few hymn books that do not include the tune among their pages.

While strumming a lyre in praise, let us strike off a strophe

in honor of Charles Munch, who chose the Ninth for the Boston Symphony's Christmas concerts this year. And let us strum an antistrophe for the superb choral singing by the New England Conservatory Chorus, trained, as always, to a fine precision by their conductor, Lorna Cooke de Varon, and responding, as usual, to the firm decision of Dr. Munch.

While listening to the performance yesterday afternoon in Symphony Hall, however, one felt it unfortunate that Beethoven did not provide at least a phrase or two for the display of the contralto. Maureen Forrester, a Canadian hailed as the logical successor to Kathleen Ferrier, was making her Boston debut. Beethoven chose to feature the male soloists—in these performances David Poleri, tenor, and Giorgio Tozzi, baritone, both of whom launched ringing, stentorian tones.

But Beethoven also coupled the soprano and contralto voices in a liquid passage of vocal abandon, and here Leontyne Price's soprano added its richness to Miss Forrester's singing. An appraisal of Miss Forrester's art must wait until next week when she will do two of Mahler's song cycles with the orchestra—"Kindertotenlieder" and "Lieder eines fahrenden Gesellen."

The program this week is not long. It begins with Beethoven's "Coriolan" Overture, and after a short intermission concludes

with the Ninth. Just an hour and 20 minutes. In Europe the Ninth is considered weighty enough to hold a program alone. Short programs, if powerful, are sweet.

SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Tenth Program

FRIDAY AFTERNOON, DECEMBER 26, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 27, at 8:30 o'clock

BACH.....Chorale Prelude and Chorale, "The Old Year Is Past"  
Organ: E. POWER BIGGS

BARBER.....\*Adagio for Strings, Op. 11

MAHLER.....Kindertotenlieder  
Nun will die Sonn' so hell aufgeh'n  
Nun seh' ich wohl, warum so dunkle Flammen  
Wenn dein Mütterlein  
Oft denk' ich, sie sind nur ausgegangen  
In diesem Wetter  
(First performance at these concerts)

### INTERMISSION

MAHLER.....Lieder eines fahrenden Gesellen  
Wenn mein Schatz Hochzeit macht  
Ging heut' Morgens über's Feld  
Ich hab' ein glühend Messer  
Die zwei blauen Augen von meinem Schatz

SAINT-SAËNS.....Symphony No. 3, in C minor (with Organ), Op. 78  
I. Adagio; Allegro moderato; Poco adagio  
II. Allegro moderato; Presto; Maestoso; Allegro  
Organ: E. POWER BIGGS

### SOLOIST

MAUREEN FORRESTER



# Schiller's 'Ode to Joy' Adds Luster to Season

CSM 12/26/38 By Harold Rogers

Schiller's "Ode to Joy" is good for lifting the spirits at any time of the year, but there is no better season than Christmas for men to lift their voices with the poet as he sings:

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Organ: E. POWER BIGGS

### SOLOIST

MAUREEN FORRESTER



## ROBERT KURKA

The new work which Robert Shaw will introduce at these concerts next week has special interest—it is a posthumous symphony. Robert Kurka, born in Illinois in 1921, died December 12, 1957, at which time his music was beginning to draw wide interest and commendation. His opera *The Good Soldier Schweik* was performed by the New York City Opera Company in the spring before his death (April 23). His Second Symphony was composed in 1953 by commission of the Paderewski Fund for the Encouragement of American Composers. It was not performed, however, until July 8, 1958, under the direction of John Barnett in San Diego, California. It was performed in Cleveland under the direction of Mr. Shaw on November 20 last.



ROGER VOISIN

Roger Voisin, the Boston Symphony Orchestra's Principal Trumpet, was born in Angers, France. He joined this Orchestra in 1935. Beginning in early boyhood, he received his entire training in Boston from three trumpeters born and schooled in France, who were also members of the Boston Symphony Orchestra: his father, the late René Voisin; Marcel Lafosse; and Georges Mager. In World War II he served as a trumpeter, instructor and conductor in the U. S. Navy, at the Newport, Rhode Island, Training Station.

## MAUREEN FORRESTER

Maureen Forrester, singing again in the concerts of this week, was the only one of the four vocal soloists last week who then appeared for the first time with the Boston Symphony Orchestra. Born in Montreal, she had her first training and first concert appearance in Canada, making her public debut in Montreal in 1953. She has since sung in opera and in concerts, not only in the United States but in a succession of tours of Europe.



Maureen Forrester will be contralto soloist in Beethoven's Ninth Symphony with the Boston Symphony Friday afternoon and Saturday night, Dec. 19-20.

# Munch Conducts Mahler First Time in Boston

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 10th program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Bach: Chorale Prelude and Chorale "The Old Year Is Past" (transcribed by Charles Munch); Barber: Adagio for Strings; Mahler: "Songs on the Death of Children"; "Songs of a Wayfarer"; Saint-Saens: Symphony No. 3, in C minor, E. Power Biggs, organ; Maureen Forrester, contralto, was soloist in the song-cycles of Mahler.

By CYRUS BURGIN

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Foremost among them all were the artistry and the opulent voice of Maureen Forrester, contralto from Montreal. In strict point of fact, Miss Forrester had made her local debut with the Orchestra in Beethoven's Ninth Symphony, a week ago. But that monumental masterpiece barely allows the contralto soloist to be heard, so for all practical purposes we really got acquainted with her only yesterday.

Here, I truly believe, is a vocal artist of the first rank, of obvious high musical intelligence and instinct, superbly trained, endowed with a gorgeous voice, lustrous and silken.

Two of the difficulties presented by Mahler are the necessity for a sustained line of musico-emotional communication, and a simultaneous care for a myriad of subtle details. The singer who can manage these, and at the same time sound like a super-instrument of Mahler's always complex and sometimes raging orchestra (though in these songs it is comparatively subdued) can manage just about anything.

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rester as one of the two soloists?

For the seventh consecutive year, Dr. Munch began a program, near the turn into January, with Bach's New Year's Chorale Prelude and Chorale. This time, however, there was a difference: E. Power Biggs performed the Chorale Prelude upon the organ, with the Orchestra coming in upon Dr. Munch's transcription of the Chorale.

The conductor cleverly forestalled applause, which at the end of the Bach would have been intrusive, by keeping his baton in the air, and quickly launching into Barber's soliloquizing Adagio. The Boston Symphony strings have never sounded more rich, clear and relaxed, during Dr. Munch's regime, than they did here.



## ROBERT KURKA

The new work which Robert Shaw will introduce at these concerts next week has special interest—it is a posthumous symphony. Robert Kurka, born in Illinois in 1921, died December 12, 1957, at which time his music was beginning to draw wide interest and commendation. His opera *The Good Soldier Schweik* was performed by the New York City Opera Company in the spring before his death (April 23). His Second Symphony was composed in 1953 by commission of the Paderewski Fund for the Encouragement of American Composers. It was not performed, however, until July 8, 1958, under the direction of John Barnett in San Diego, California. It was performed in Cleveland under the direction of Mr. Shaw on November 20 last.



ROGER VOISIN

Roger Voisin, the Boston Symphony Orchestra's Principal Trumpet, was born in Angers, France. He joined this Orchestra in 1935. Beginning in early boyhood, he received his entire training in Boston from three trumpeters born and schooled in France, who were also members of the Boston Symphony Orchestra: his father, the late René Voisin; Marcel Lafosse; and Georges Mager. In World War II he served as a trumpeter, instructor and conductor in the U. S. Navy, at the Newport, Rhode Island, Training Station.

## MAUREEN FORRESTER

Maureen Forrester, singing again in the concerts of this week, was the only one of the four vocal soloists last week who then appeared for the first time with the Boston Symphony Orchestra. Born in Montreal, she had her first training and first concert appearance in Canada, making her public debut in Montreal in 1953. She has since sung in opera and in concerts, not only in the United States but in a succession of tours of Europe.



Maureen Forrester will be contralto soloist in Beethoven's Ninth Symphony with the Boston Symphony Friday afternoon and Saturday night, Dec. 19-20.

# Munch Conducts Mahler First Time in Boston

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Saint-Saens' wondrous old C minor Symphony brought up the end of the concert with a fine blaze of rhythmic and instrumental excitements. What a piece this must be to conduct: in turn imposing, amorous, athletic and grandiloquent, with organ, percussion, a huge sound and so much going on! As Munch conducts it, there is nothing faded or tired about the "Organ" Symphony.

We shall not hear him again until early February, for he departs, after this weekend, upon his mid-season vacation, in France. Next week Robert Shaw will be guest conductor in Tchaikovsky's "Pathetic" Symphony; Kurka's Second Symphony (new to Boston), and Hindemith's "Matthias the Painter."

## Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 10th program of the 78th season in Symphony Hall yesterday afternoon. E. Power Biggs was the organ soloist, and Maureen Forrester, the contralto soloist. The program:

Chorale "Prelude and Chorale, 'The Old Year Is Past'" J. S. Bach  
Adagio for Strings, Op. 11 Barber  
Kindertotenlieder Mahler  
Lieder eines fahrenden Gesellen  
Symphony No. 3, in C minor, Op. 78 Saint-Saens

By ROBERT TAYLOR

Grief is the most difficult of all moods to project in music—not the melancholy, self-absorbed passions boiling in the "Pathétique," but grief that in its stark, numb suffering expresses the humility of the human condition. It is rarely encountered, but instantly recognizable as in the Honneger Fifth earlier this season, and in Mahler's "Kindertotenlieder," offered yesterday in a concert of stern and sombre beauty.

This is the first time that the song cycle upon the death of children has been presented at Symphony Hall, though not the first time in Boston; and at the outset it should be pointed out that Symphony Hall is probably the worst kind of setting. Mahler's songs concentrate such intensity of emotion here that the wider scale of the performance merely serves to dissipate it. Infinitely lovely, the "Kindertotenlieder" demand a more intimate context, a chamber orchestra, dimensions in which sorrow may be accepted as personally moving. The songs are meant for low to medium voice.

## An Opulent Voice

It was fortunate, however, that Maureen Forrester, the Canadian contralto who appeared as part of the quartet in Beethoven's Ninth last week, was assigned the solo role, and in the Songs of a Wayfarer immediately following. Miss Forrester has an opulent and well-focussed voice, and she gauged the dimensions of the Hall without overdoing the sentimentalism inherent in a larger treatment. She was confronted by a gigantic task, and she brought to it the technical skill, coherence and authority of genuine artistry.

Whether it was the surround-

ing vacancy or the jagged perfunctory orchestral support the soloist received, it struck me that the "Kindertotenlieder," admirably conceived as it was could have benefited from a wider variety of projections. Interpretively, this is vexing yet not impossible. I found the high pianissimo of songs such as "Nun seh' ich" all but inaudible; more important, only in the more animated "In diesem Wetter!" did the mood shade from its general pattern of veiled but sumptuous meditation.

The sustained light texture of the complete work imposes such pitfalls. The performance was lacking tension within the dramatic frame of the cycle. However, it was notable, on the other hand for Miss Forrester's luscious tone, her noble concept, her enunciation, her bright lyricism throughout her register. In the Songs of a Wayfarer she had more chance to bring her dramatic intensity into play; and in the four linked essays of the cycle realized the contrasts distinctly. She demonstrated a creative capacity on this occasion that plainly marks her among the outstanding contraltos of her generation. One would like to hear her sing Mahler in a miniature mounting; and I'm afraid that Charles Munch's approach to the composer is so detached that the instrumental forces seemed to be part of a remote and non-integral background.

## Little Affinity

If Dr. Munch shows little affinity for Mahler, his way with Saint-Saens displays complete rapport. The Third Symphony, rag-bag of musical rhetoric though it is, received a dynamic and exciting reading; E. Power Biggs, the organ soloist, produced a thundering, restless cascade of subterranean registrations; and the whole symphony took on a glow from its supercharged climaxes. The conductor unfolds the pattern leisurely enough, but in the explosive, bold highlights he endows it with a clamorous vitality. It is easy to understand (the Third was Dr. Munch's debut in Boston in 1946) why the Organ Symphony has achieved a new lease on life here, bombastic or not.

Samuel Barber's "Adagio for Strings" belongs in the forefront of his composition, and yesterday's suave traversal emphasized the strings of the Boston Symphony at their most radiant. The setting for Bach's "The Old Year is Past," is now a tradition at the New Year concert, and in its grave, hushed musing, the orchestra was frozen into attitudes so still that one could virtually hear the scythe of 1958 bump on the stage exit.

Next week Charles Munch will be on a well-deserved winter vacation in France, Robert Shaw will be the guest conductor, and the program will consist of Robert Kurka's posthumous Symphony No. 2; Tchaikovsky's Symphony No. 6; and Hindemith's "Matthis der Maler."



## Contralto Wins Acclaim In Two Cycles by Mahler

SM 12-27-38 By Harold Rogers

We have never thought of and colors that seemed to lie just beneath the surface. Charles Munch as being a Mahler man, as we think of Bruno Walter, and this for several reasons. Though of Alsace-Lorraine where Teutonic moods are strong, Dr. Munch has proved himself of Gallic heart, and then, too, he has given us little of Mahler.

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In the first group set by Mahler to five of the many poems written by Rückert after the passing of the poet's children — Miss Forrester's voice was prevailing dark, appropriately so, true, yet one could not help wishing for more of the lights

In the "Songs of the Wayfarer," however, these lights and colors came winningly upward; and we could then see that Miss Forrester is an interpreter of subjective mien: the color of her thought is mirrored in the color of her voice. There is also a gracious dignity to her stage presence, yet she is not aloof; her warm personality embraced the hall and all who were in it.

It is to be hoped the management has arranged to record these cycles with Miss Forrester. She has not yet recorded them (according to the latest Schwann listing), and such a remarkable collaboration between conductor and artist should be preserved for the public at large.

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and spirits, hardly an hour after having kissed and fondled them. I exclaimed at the time, 'For heaven's sake, don't tempt Providence!' He did lose his daughter, but later — she died of scarlet fever in 1907. Frau Mahler's remark indicates a lack of understanding of the artist who can be hindered when his working imagination is tied to immediate reality, liberated when he is at his ease and untroubled by painful cares. It is perhaps more surprising that the poet Friedrich Rückert (1788–1866) could have written at length on the subject of his unbearable sorrow — the loss of two of his children as infants by scarlet fever. The poems from which Mahler chose five number almost a hundred.

Mahler's direction at the head of each song indicates a pervading heaviness of mood: the first is "*langsam und schwermütig*," the second "*ruhig*," the third "*schwer, dumpf*," the fourth "*ruhig bewegt*," the last "*mit ruhelos schmerzvollen Ausdruck*." The oboe which opens the first song in duet with a horn, is marked "*klagend*," and indeed the entire cycle is in the vein of a gentle lamentation.

• •

In the first, the parent meets the smiling sunshine of continuing life, which is as oblivious as he is aware of the "tiny lamp" which has been extinguished.

I. *Now will the sun so brightly rise —*

Nun will die Sonn' so hell aufgeh'n,  
Als sei kein Unglück die Nacht gescheh'n!  
Das Unglück geschah nur mir allein!  
Die Sonne, sie scheint allgemein!  
Du musst nicht die Nacht in dir verschränken,  
Musst sie ins ew'ge Licht versenken!  
Ein Lämplein verlosch in meinem Zelt!  
Heil sei dem Freudenlicht der Welt.

• •

The second song is touched with a desolation suggesting Wagner's *Kareol*. The parent remembers the bright loving glance of his children, starlike, and now at one with the eternity of the starry heavens.

II. *I still can see the light in their eyes —*

Nun seh' ich wohl, warum so dunkle Flammen  
Ihr sprühtet mir in manchem Augenblicke,  
O Augen! Gleichsam, um voll in einem Blicke  
Zu drängen eure ganze Macht zusammen.  
Doch ahnt' ich nicht, weil Nebel mich umschwammen,  
Gewoben vom verblendenden Geschehe,  
Dass sich der Strahl bereits zur Heimkehr schicke,  
Dorthin, von wannen alle Strahlen stammen.

Ihr wolltet mir mit eurem Leuchten sagen:  
Wir möchten nah dir bleiben gerne!  
Doch ist uns das vom Schicksal abgeschlagen,  
Sieh' uns nur an, denn bald sind wir dir ferne!  
Was dir nur Augen sind in diesen Tagen:  
In künft'gen Nächten sind es dir nur Sterne.

• •

When the mother comes in, the father involuntarily glances down at the doorway as if expecting the child to hurry towards him with her little pattering steps. He has a sudden pang of emptiness.

III. *When your mother came in the door —*

Wenn dein Mütterlein tritt zur Tür herein,  
Und den Kopf ich drehe, ihr entgegen sehe,  
Fällt auf ihr Gesicht erst der Blick mir nicht,  
Sondern auf die Stelle, näher nach der Schwelle.  
Dort, wo würde dein lieb Gesichtchen sein,  
Wenn du freudenhelle trätest mit herein,  
Wie sonst, mein Töchterlein.  
Wenn dein Mütterlein tritt zur Tür herein,  
Mit der Kerze Schimmer, ist es mir, als immer  
Kämost du mit herein, huschtest hinterdrein,  
Als wie sonst ins Zimmer!

O du, des Vaters Zelle,  
Ach, zu schnell erloschner Freudenschein!

• •

The fourth song is peaceful and flowing. The children have gone on a long journey from which they will never return. But the light and happiness of heaven is their goal, and the aspiration of the parents too.

IV. *I often think that they have only gone out —*

Oft denk' ich, sie sind nur ausgegangen!  
Bald werden sie wieder nach Hause gelangen!  
Der Tag ist schön! O, sei nicht bang!  
Sie machen nur einen weiten Gang!  
Jawohl, sie sind nur ausgegangen  
Und werden jetzt nach Hause gelangen!  
O, sei nicht bang, der Tag ist schön!  
Sie machen nur den Gang zu jenen Höh'n!  
Sie sind uns nur vorausgegangen  
Und werden nicht wieder nach Haus verlangen!  
Wir holen sie ein auf jenen Höh'n  
Im Sonnenschein!  
Der Tag ist schön auf jenen Höh'n!



The last song has a long and agitated introduction, suggesting a tempest. It is veiled, however, with muted strings. The parent remembers his protective concern — he would never have allowed his children to be subjected to such weather. Now they are beyond the reach of danger. They are "as safe as in their mother's care." The cycle ends with a soft and mystic melody in the nature of a childish lullaby. It fades gradually into silence.

V. *In this stormy weather —*

*In diesem Wetter, in diesem Braus,  
Nie hätt' ich gesendet die Kinder hinaus.  
Man hat sie hinaus getragen,  
Ich durfte nichts dazu sagen.  
In diesem Wetter, in diesem Saus,  
Nie hätt' ich gelassen die Kinder hinaus,  
Ich fürchtete, sie erkranken;  
Das sind nun eitle Gedanken.  
In diesem Wetter, in diesem Graus,  
Nie hätt' ich gelassen die Kinder hinaus,  
Ich sorgte, sie stürben morgen;  
Das ist nun nicht zu besorgen.  
In diesem Wetter, in diesem Graus,*

*Nie hätt' ich gesendet die Kinder hinaus.  
Man hat sie hinaus getragen,  
Ich durfte nichts dazu sagen!  
In diesem Wetter, in diesem Saus,  
In diesem Braus,  
Sie ruh'n als wie in der Mutter Haus,  
Von keinem Sturm erschreckt,  
Von Gottes Hand bedeckt,  
Sie ruh'n wie in der Mutter Haus.*

SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Eleventh Program

FRIDAY AFTERNOON, JANUARY 2, 1959, at 2:15 o'clock

SATURDAY EVENING, JANUARY 3, 1959, at 8:30 o'clock

ROBERT SHAW, *Guest Conductor*

TCHAIKOVSKY . . . \*Symphony No. 6, in B minor, "Pathétique," *Op. 74*

- I. Adagio; Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale: Adagio lamentoso

### INTERMISSION

KURKA . . . . . Symphony No. 2, *Op. 24*

- I. Allegro molto
- II. Andante espressivo
- III. Presto gioioso

(*First performance in Boston*)

HINDEMITH . . . Symphony, "Mathis der Maler" ("Matthias the Painter")

- I. Angelic Concert
- II. Entombment
- III. Temptation of St. Anthony



## ROBERT SHAW

Robert Shaw was born in Red Bluff, California, April 30, 1916. He attended Pomona College and studied for a short while for the ministry. He worked his way through college, also conducting its glee club. Engaged in 1938 by Fred Waring to conduct the Waring Glee Club, a radio chorus, he led that group for seven years. He formed in 1941 the Collegiate Chorale, a group of amateur singers in New York City which performed with principal orchestras and toured as well. In 1945 he conducted a chorus for the United States Navy at the Sampson, New York, Naval Training Station. In the next year he was appointed Choral Director at the Juilliard School of Music. Mr. Shaw was co-director in the Choral Department of the Berkshire Music Center at Tanglewood in the season of 1946, 1947 and 1948, also conducting the Festival Chorus in the concerts of 1947 and 1948. In 1948 he organized the Robert Shaw Chorale and Orchestra, a small professional group which toured the United States, and visited Europe and the Middle East under the sponsorship of the State Department. In the last three seasons he has been the Associate Conductor of the Cleveland Orchestra, and in that city prepares the chorus and conducts both choral and instrumental concerts.

He was on the faculty of the Juilliard School of Music, 1946-1950. In the summers of 1956 and 1957 he was co-director with Julius Herford of the Anchorage Festival in Alaska, under the auspices of the University of Alaska, giving concerts in the large high school auditorium and including such works as Mozart's *Requiem*, Bach's *St. John Passion* and Honegger's *King David*. Lectures and classes are given by the performing forces. Since 1953 he has conducted with Mr. Herford a Workshop in Choral Arts in San Diego State College in San Diego, California. He has also conducted the San Diego Orchestra.

He conducted the Boston Symphony Orchestra as guest January 24-25, 1958.

## Shaw Plans Kurka Symphony

Robert Shaw, associate conductor of the Cleveland Orchestra, will conduct the Boston Symphony Orchestra's concerts of Friday afternoon, Saturday evening, and Sunday afternoon. Mr. Shaw will be guest conductor of the orchestra for three weeks, conducting also the concerts of Tuesday evening, Jan. 6, Friday afternoon and Saturday evening, Jan. 9-10, and the tour to Hartford, New York, Washington, and Brooklyn, beginning on Jan. 13.

Mr. Shaw conducted the work in Cleveland with the Cleveland Orchestra on Nov. 20-22. Mr. Kurka, who passed on in December, 1957, at the age of 35, studied briefly with Otto Luening and Darius Milhaud. His opera, "The Good Soldier Schweik," was given its premiere by the New York City Opera on April 23, 1957.

In addition to this symphony and opera, Mr. Kurka composed considerable chamber music, including five string quartets, several violin sonatas, a Sere-nade for String Orchestra, a "Julius Caesar" Overture, a set of "Children's Piano Pieces," and a Concertina for Two Pianos and String Orchestra.

Mr. Shaw will close his program with Hindemith's Symphony, "Mathis der Maler."

Mr. Shaw will open his program for the concerts of Jan. 2-3-4 with a performance of Tchaikovsky's Symphony No. 6 ("Pathétique"). After the intermission he will present the first Boston performance of the Symphony No. 2, Op. 24, by Robert Kurka. The symphony was commissioned in December, 1952, by the Paderewski Foundation for the Encouragement of American Composers and written between January and May, 1953.

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## Kurka's Symphony No. 2 Heard in Boston Première

CSM

By Harold Rogers

Jan 3, 1959

About ten years ago, when Robert Shaw had already made his name as a choral conductor, he evidently began to nurse a burning ambition to conduct the orchestra. He took time off from his choral work to study conducting in Europe. Three seasons ago he was named associate conductor of the Cleveland Orchestra. A year ago he conducted the Boston Symphony in a pair of Symphony Hall concerts. This season he was re-engaged by Symphony Hall management to conduct three weeks of Boston Symphony concerts—two weeks in Boston and one on tour to New York.

It would appear that Mr. Shaw is realizing his ambition.

At this point in his career, however, it is also difficult to predict to what further heights he may rise. That he has made progress is obvious. One has only to recall his lackluster performance of the Brahms Requiem at Tanglewood in the summer of 1949 to realize that he has come a long way. Whether he has the innate talent to become a truly great conductor is a moot question. The wind being uncertain, the straws are difficult to read.

But we can see where he is now. The picture holds neither an exciting promise nor a dismal future. When Mr. Shaw opened his program yesterday afternoon with the Tchaikovsky "Pathétique" Symphony, he gave us a literal performance that had its beauties, its pleasures, and its moments of grandeur.

But Mr. Shaw, like Martha, is careful for many things. His choral techniques are still in his arms and fingers, flowing with lyrical movement; and in shaping a phrase or tracing a counter-melody he shows us that he knows how to deal with details. But in so doing he causes one to wonder if he is not overlooking the better part, the concept that gathers the listener up into a realm where the little things are not ends in themselves, where they serve to adorn the magnificence of the whole.

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remarkable promise might have resulted in his becoming something of an American Shostakovich—or better yet, with time he might have risen above his obvious adulation of this composer's style. But his career was cut short, leaving us with only a few works of astonishing vigor and dramatic power.

His Second Symphony, even with its bow to the Russian colorists, is filled with instrumental invention that denotes an original mind. In the opening Allegro molto there are several climaxes, support by snare drum, that are compellingly effective, and the conclusion builds to a feverish frenzy.

The Andante espressivo, on the other hand, is largely contemplative, with aspiring melodies that leave the earth behind. It is a slow march, building with an inexorable drive to a climax, then falling back into contemplation at the close.

The final Presto gioioso moves at a good clip, and the speed is accentuated by tricky syncopations. The strings fiddle in a way that is aurally impressive, but this movement does not have the depths of emotion found in the first two.

Mr. Shaw closed with Hindemith's symphony that the composer extracted from his opera, "Mathis der Maler." It would be impossible to say whether Mr. Shaw was able to raise either his own emotional mercury or that of his musicians; but I can say that when he came to the "Temptation of St. Anthony" I had one of my own to resist—the temptation to sleep.



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## Symphony Concert

The Boston Symphony Orchestra, Robert Shaw conducting, presented the 11th program of the 78th season yesterday afternoon in Symphony Hall. The program: Symphony No. 6 in B minor, "Pathétique" by Tchaikovsky; Symphony No. 2, Op. 24, "Mathis der Maler" by Hindemith.

By ROBERT TAYLOR

The appearance of Robert Shaw as guest conductor with the Boston Symphony Orchestra showed yesterday afternoon that an intriguing few weeks lie ahead during the winter vacation of Charles Munch. Mr. Shaw's second appearance here (he first conducted the Symphony last January) reinforced the initial impressions of his talent. He is a leader of rare sensibility and finesse within clearly defined limits.

Shaw's sensibility is expressed as a moulder of phrases. Well-known as the guiding spirit of the chorale that bears his name, his approach to conducting a symphony orchestra is strongly influenced by his work in the chorus field. He is particularly adept at bringing out a radiant tonal quality; and in terms of sheer opulence the Boston Symphony has never sounded better than under such treatment, which shapes and polishes every passage to a burnished glitter.

## Rhythmic Sense

Such an approach, combined with a precise rhythmic sense and a tautly balanced, transparent musical texture, creates exquisite lyrical moments. What is missing, however, is a completely integrated and dominant character. Mr. Shaw's readings yesterday sounded better in part than in whole; his choric intelligence woos the orchestra rather than stamping it with an indelible personality; his interpretations resemble mosaics studded with bits and pieces of glowing tile more fascinating than the overall pattern.

Consequently, yesterday's concert was, I thought, a succession of refined high points rather than the kind of musical experience that bowls one over by the sheer ferocity of its impulses. The opening movement of the "Pathétique," the final movement of Kurka's Symphony, the "Temptation of St. Anthony" in the "Mathis der Maler," stand out in the memory rather than the emotional substance of the program. That Mr. Shaw is a considerable virtuoso is indicated by his eloquent concern for detail: his orchestral control is less persuasive because he appears to be adapting his striking musical gifts to a medium still a trifle alien.

Robert Kurka's Symphony No. 2, which received its first Boston performance under Mr. Shaw, is a work of immense vitality and color. At first hearing one would say that it is not individual enough to sustain itself in the repertoire: yet its virtues are

such that Kurka's inventiveness is proclaimed time and again. American music suffered a tragic loss with the composer's untimely death last year at the age of 35. In three movements—Allegro molto, andante espressivo and Presto gioioso—the symphony has the enormous advantage of communicating its content almost immediately. Mr. Kurka did not dally over technical effects. The writing is vigorous and supple, the scoring bright and economical (the triangle is used as adroitly as in the Brahms Fourth), and the music buoyantly proceeds toward the full expression of its ideas. The flavor of the Symphony combines American optimism and bustle with a Slavic folk rhetoric, and the shadow of Khatchaturian and Shostakovich lies athwart the opening movement as well as echoes of the peasant blare of Smetana. It is in the final two movements that the composer's identity emerges most completely: the poetic andante with its pizzicati, and the nervous tensions of the presto pulse with a powerful and basically romantic imagination.

## Vanished Headlong

Shaw's noble conception of the "Mathis der Maler" provided the most aesthetically satisfying portion of the afternoon. The beauties of a darkling score were well served by a cool understatement, and the orchestra responded so prismatically that Hindemith's polyphonic Grunewald was projected with all the glories of the Isenheim triptych.

The "Pathétique" was another matter. (One still is baffled by its place at the head of the program, save to note that the unconventional programming proved effective.) Mr. Shaw gave us a superbly melting first movement and then proceeded to take the allegro con grazia so fast that melancholy vanished headlong. The result was a Tchaikovsky without tears, a rapturous performance that captured a good deal of the poetic ebullience at the expense of the brooding passion inherent in the score.

## Work by Robert Kurka Played First Time Here

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 11th program of the Friday-Saturday series. Robert Shaw, as guest, conducted the following program: Tchaikovsky: "Pathétique" Symphony; Robert Kurka: Symphony No. 2 (first time in Boston); Hindemith: "Mathis der Painter".

By CYRUS DURGIN

Robert Shaw has returned as guest conductor of the Boston Symphony Orchestra, bringing with him a work by an American composer virtually unknown in this city: the late Robert Kurka. The work is Kurka's Second Symphony, composed about six years ago upon commission of the Paderevski Fund for the Encouragement of American Composers. The Illinois-born Kurka never heard it, for the premiere occurred only last July, and he had died Dec. 12, 1957, 10 days short of his 36th birthday.

I suspect, upon the evidence of this one piece alone, that leukemia has deprived us, in Kurka, of a fluent and facile musician, if not of a notably

original talent. The immediate appeal of the Second Symphony lies in its directness, consistently buoyant motion, natural and unforced rhythmic vigor, its tunes and an undefinable but easily sensed lack of pretense.

## Lives and Sings

Here you have no attempt at monumental grandeur, nor academic abstraction to impress one's colleagues, nor an attempted justification of a technical theory, but music which lives and sings. This is not due to its technical prowess, either, for nearly everyone who gets performed today has a fluent technic, and such has come to be taken for granted. It is the interior joyous spirit of the Symphony which impresses one, its unmistakable sense of vitality in purely musical terms, and the fact that, formally, the Symphony is not episodic nor over-extended.



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The work is not, however, altogether original. From Prokofieff to Shostakovich and others, you can hear various lines of ancestry. This may or may not indicate that Kurka would never have become creatively individual; that we shall never know; some artists blossom early, others late. We are faced, therefore, with accepting for what it is a work of high ability and appeal. It did seem quite sad to me, that there could be no one to rise and take a bow after the applause which greeted yesterday's performance. But we can hear this work again, and indeed we ought to have that privilege.

Robert Shaw's conducting, so very forceful, even blunt, suggested as had his first appearance here last season, a musical conductor, but one more accustomed to the chorus than

to the orchestra. He feels the music, but he cannot always make 100-odd players feel and project it as he has it in his mind. This is entirely, I believe, due to lack of experience and technic, and broad knowledge of the "standard" repertory.

Significantly, Kurka's work and the straightforward instrumental flow of Hindemith went much better than Tchaikovsky's "Pathetic." All through the latter the pace was too fast, and the orchestral balance a little faulty. Not more than one-tenth of the myriad of expressive detail was brought out, and often it seemed that Shaw does not yet possess the means, by baton and left hand, to make an orchestra express what he wants to bring out. But it takes time to master that art; Shaw has been at it but a comparatively few years, and he is still young.

Next week he will present Haydn's "London" Symphony, No. 104; Wallingford Riegger's Fourth Symphony, new here, and with the Chorus Pro Musica, the Symphony of Psalms by Stravinsky.

# SYMPHONY NO. 2, Op. 24

By ROBERT KURKA

Born December 22, 1921, in Cicero, Illinois; died December 12, 1957, in New York City

This symphony was composed by commission of the Paderewski Fund for the Encouragement of American Composers in the first half of 1953. It was first performed by the orchestra of San Diego, California, under the direction of John Barnett, July 8, 1958. It was introduced to Cleveland by Robert Shaw, conducting the Cleveland Orchestra, on November 20, 1958.

The symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, and strings.

WHEN Robert Kurka was given an award by Brandeis University on May 5, 1957, the citation read: "To Robert Kurka, a composer at the threshold of a career of real distinction." Having attained considerable and wide attention in this the last year of his life, he died of leukemia in December, 1957.

The Second Symphony was given the following analysis by Klaus G. Roy in the programs of the Cleveland Orchestra: "The first move-

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ment, an alla breve in the tonality of D, Allegro molto, begins with a sharply syncopated theme, an utterance clearly intended to convey a sense of grim determination. The rhythmic kernel of its opening measures becomes the main motive of the movement, repeated and echoed in many ways, augmented, fragmented, and pulsing within the texture. Contrasting with it, yet never allowed to break free, stands a second subject of more flowing cast. The basic thought of that theme, one which begins to exert its sway over the entire movement, appears to be the alternation of minor and major in close succession.

These materials are developed in an abbreviated kind of sonata-allegro form, with the serious first subject predominating; the effect is that of a single idea carried to its logical conclusion. An extended passage in which the first theme is played by various combinations of woodwind and brass over a march-like, pounding accompaniment of other winds and percussion, may remind listeners of similar moments in the music of Shostakovich. The minor-major alternation constitutes also the essence of the closing measures from the full orchestra.

The second movement, marked Andante espressivo, is in 6/8 meter, with B-flat as the primary tonality. The pizzicato figures that open it are like the accompaniment to a song melody. Such a tune, again with

a major-minor shift, promptly materializes in violins and piccolo. The whole movement seems to grow from the lyrical, long-breathed melody, even during the more impassioned, Bartokian moments with rushing scales and free, recitative-like phrases. But below, there pulses the steady motion established at the outset, with its characteristic rhythm. Toward the close, the songful theme is heard in a new, almost ecclesiastical garb, with an exceptionally lovely use of the plucked string figure from the opening.

Designed Presto gioioso, D major, 4/4, the finale is the most "neo-classical" of the movements. The opening theme is imbued with a particularly American vigor and directness, brightly scored and decidedly "no nonsense." The consequent phrases introduce a simple rising scale which gains in importance as the movement proceeds. At first, it leads to a buoyantly rhetorical statement from the strings and flutes, which is to recur several times. There are some witty combinations of lines, as one of flutes and piccolo, and other examples of deft scoring. A brass proclamation culminates in a biting dissonance from the horns (A and G-sharp adjoining), above the up-rushing D major scales. The brilliant ending may contain a reminder of the first movement's principal idea, thus bringing the circle full turn.

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Robert Shaw's conducting, so very forceful, even blunt, suggested as had his first appearance here last season, a musical conductor, but one more accustomed to the chorus than

to the orchestra. He feels the music, but he cannot always make 100-odd players feel and project it as he has it in his mind. This is entirely, I believe, due to lack of experience and technic, and broad knowledge of the "standard" repertory.

Significantly, Kurka's work and the straightforward instrumental flow of Hindemith went much better than Tchaikovsky's "Pathetic." All through the latter the pace was too fast, and the orchestral balance a little faulty. Not more than one-tenth of the myriad of expressive detail was brought out, and often it seemed that Shaw does not yet possess the means, by baton and left hand, to make an orchestra express what he wants to bring out. But it takes time to master that art; Shaw has been at it but a comparatively few years, and he is still young.

Next week he will present Haydn's "London" Symphony, No. 104; Wallingford Riegger's Fourth Symphony, new here, and with the Chorus Pro Musica, the Symphony of Psalms by Stravinsky.

## SYMPHONY NO. 2, *Op.* 24

By ROBERT KURKA

Born December 22, 1921, in Cicero, Illinois; died December 12, 1957, in New York City

This symphony was composed by commission of the Paderewski Fund for the Encouragement of American Composers in the first half of 1953. It was first performed by the orchestra of San Diego, California, under the direction of John Barnett, July 8, 1958. It was introduced to Cleveland by Robert Shaw, conducting the Cleveland Orchestra, on November 20, 1958.

The symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, and strings.

WHEN Robert Kurka was given an award by Brandeis University on May 5, 1957, the citation read: "To Robert Kurka, a composer at the threshold of a career of real distinction." Having attained considerable and wide attention in this the last year of his life, he died of leukemia in December, 1957.

The Second Symphony was given the following analysis by Klaus G. Roy in the programs of the Cleveland Orchestra: "The first move-

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ment, an alla breve in the tonality of D, Allegro molto, begins with a sharply syncopated theme, an utterance clearly intended to convey a sense of grim determination. The rhythmic kernel of its opening measures becomes the main motive of the movement, repeated and echoed in many ways, augmented, fragmented, and pulsing within the texture. Contrasting with it, yet never allowed to break free, stands a second subject of more flowing cast. The basic thought of that theme, one which begins to exert its sway over the entire movement, appears to be the alternation of minor and major in close succession.

These materials are developed in an abbreviated kind of sonata-allegro form, with the serious first subject predominating; the effect is that of a single idea carried to its logical conclusion. An extended passage in which the first theme is played by various combinations of woodwind and brass over a march-like, pounding accompaniment of other winds and percussion, may remind listeners of similar moments in the music of Shostakovitch. The minor-major alternation constitutes also the essence of the closing measures from the full orchestra.

The second movement, marked Andante espressivo, is in 6/8 meter, with B-flat as the primary tonality. The pizzicato figures that open it are like the accompaniment to a song melody. Such a tune, again with

a major-minor shift, promptly materializes in violins and piccolo. The whole movement seems to grow from the lyrical, long-breathed melody, even during the more impassioned, Bartokian moments with rushing scales and free, recitative-like phrases. But below, there pulses the steady motion established at the outset, with its characteristic rhythm. Toward the close, the songful theme is heard in a new, almost ecclesiastical garb, with an exceptionally lovely use of the plucked string figure from the opening.

Designed Presto gioioso, D major, 4/4, the finale is the most "neo-classical" of the movements. The opening theme is imbued with a particularly American vigor and directness, brightly scored and decidedly "no nonsense." The consequent phrases introduce a simple rising scale which gains in importance as the movement proceeds. At first, it leads to a buoyantly rhetorical statement from the strings and flutes, which is to recur several times. There are some witty combinations of lines, as one of flutes and piccolo, and other examples of deft scoring. A brass proclamation culminates in a biting dissonance from the horns (A and G-sharp adjoining), above the up-rushing D major scales. The brilliant ending may contain a reminder of the first movement's principal idea, thus bringing the circle full turn.

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On April 23, 1957, Robert Kurka's first opera *The Good Soldier Schweik*, based on the novel of Jaroslav Hasek, was performed by the New York City Opera Company and enthusiastically received. A suite from the opera had been performed by the Little Orchestra Society in New York in 1952. Mr. Kurka composed some notable chamber music

of which the Fourth and Fifth String Quartets were performed and praised in 1950 and 1955. He also wrote music which was left in manuscript: several violin sonatas, a Serenade for Small Orchestra, an overture, *Julius Caesar*, *Children's Piano Pieces*, and a *Concertina* for Two Pianos and Strings. The composer's obvious talents were recognized with a Guggenheim Fellowship and a Koussevitzky Foundation Commission. Having first studied violin with Kathleen Parlow and Hans Letz, and composition with Otto Luening at Columbia University, from which he graduated in 1948, he became a pupil of Darius Milhaud. He taught at City College and Queens College, New York, and at Dartmouth, but before his death was devoting his full time to composition.

## Twelfth Program

FRIDAY AFTERNOON, JANUARY 9, at 2:15 o'clock

SATURDAY EVENING, JANUARY 10, at 8:30 o'clock

ROBERT SHAW, *Guest Conductor*

HAYDN.....\*Symphony in D major, No. 104 ("London")

- I. Adagio; Allegro
- II. Andante
- III. Minuetto
- IV. Allegro spiritoso

RIEGGER.....Symphony No. 4, *Op. 63*

- I. Allegro moderato
- II. Allegretto con moto; Allegro; Come prima
- III. Sostenuto; Presto

(First performance in Boston)

### INTERMISSION

STRAVINSKY....."Symphonie de Psalms," for Orchestra with Chorus

- I. Psalm XXXVIII (Verses 13 and 14)
- II. Psalm XXXIX (Verses 2, 3 and 4)
- III. Psalm CL (Entire)

CHORUS PRO MUSICA — ALFRED NASH PATTERSON, *Conductor*



## PAUL FROMM AND CONTEMPORARY MUSIC

The performances this week of Riegger's Fourth Symphony, a piece commissioned by the Fromm Music Foundation, recalls the close and fruitful association of this Foundation with the Boston Symphony Orchestra in the last three summers.

Paul Fromm is the President of the Foundation, and Alexander Schneider its Associate Director. Mr. Fromm was described by Jay S. Harrison, in the *New York Herald Tribune*, August 11, 1957, as "a prosperous Chicago wine importer . . . so much a man devoted to the art of his age that a generous portion of his annual receipts has gone to underwrite the Fromm Music Foundation, which in only five years has become one of the most vital personal philanthropies on the entire contemporary scene."

"In its brief career, the Foundation has commissioned considerable music (mostly from the ranks of the gifted young), had it performed, got it recorded and in general served to remind the world that the knack of dispensing patronage need not be confined solely to the operations of the multimillion-

dollar foundations whose names and generosity are frequently cited in the nation's press.

"Here at Tanglewood, for example, the close of the season has also marked the end of an experiment, sponsored by Mr. Fromm, that, according to all hands, is likely to have far-reaching and salutary consequences. Eleven crack musicians, the Fromm Fellowship Players, have spent the past six weeks working in direct contact with the young composers on the campus, and since it is a rare opportunity for writers of music to have players of it within shouting distance its effect on the former has been watched by the Berkshire Music Center's faculty with enormous interest.

"As the chairman of that faculty and head of the Composition Department, moreover, Aaron Copland seemed the

likely man to discuss the functions of the Fromm Fellowship troupe and its purpose. He also provided some notes on the background of the entire scheme.

"Said Mr. Copland recently, 'We've always thought it would be marvelous to have a group of performers attached to our student composers at Tanglewood. In that way, instead of living exclusively among themselves they'd be in close proximity with a number of highly competent instrumentalists who would be at their beck and call. The same group could be used for Sunday composer concerts, give classroom demonstrations, assist lecturers and maybe play a series of concerts on its own. Well, anyway, that was the dream. It was Paul Fromm who made it reality.'

"Fromm provided a \$500 fellowship for each of eleven wonderful young

musicians and then paid their fares from all over the country. In fact, his only stipulation was that the instrumentalists be chosen from over as wide an area as possible. Our main job was to get together a homogeneous ensemble especially interested in contemporary music. The members had to be able to read almost anything at sight and, we hoped, would come here in a spirit of cooperation. As it turned out, we were lucky on all counts."

The Fromm concerts at Tanglewood actually began in the summer of 1956, when members of the Boston Symphony Orchestra gave two concerts. In 1957 this was extended to include a seminar in contemporary music, two concerts by the Fromm Fellowship Players, and two by members of the Boston Symphony Orchestra, with assisting soloists. Last season there was another such concert and another seminar, under the direction of Aaron Copland, with six evenings, each devoted to one or two contemporary composers.



WILLIAM GIBSON

William Gibson, Principal Trombone of this Orchestra, was born in Marlow, Oklahoma. He has been in this Orchestra since 1955. At the Curtis Institute, Philadelphia, he was a pupil of Charles Gerhard. For two years he played in the Philadelphia Orchestra, then became principal in the Pittsburgh Symphony Orchestra for ten years.

## Dr. Munch to Direct Monaco Orchestra

Dr. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the newly-formed Orchestra of the Principality of Monaco in its inaugural concert Jan. 16, in the Theater of Monte Carlo.



DR. MUNCH

Among those in the audience will be Prince Rainier and the American-born Princess Grace.

The program arranged by Dr. Munch will open with the "Adagio for Strings" by the American composer Samuel Barber. Completing the program will be two French works, Honegger's "Fifth Symphony" and the "Fantastic" by Berlioz.

*Herald Jan. 9, 1959*

## Munch Cheered At Monte Carlo

MONTE CARLO, Jan. 18 (AP)—Charles Munch, director of the Boston Symphony Orchestra, today conducted the 75-piece national orchestra of the Monte Carlo Opera. Monacans jammed the Garnier Concert Hall and called Munch back 10 times with their applause.

In the audience were Princess Grace and Prince Rainier III. *Globe* 19 Jan. 1959

Munch conducted the overture "La Corsair" by Hector Berlioz; Symphony No. 5 by Arthur Honegger; La Mer, by Claude Debussy; and the Second Suite from "Bacchus et Ariadne" by Albert Roussel.



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Will Rapport  
Robert Shaw will be guest conductor of the Boston Symphony for its concerts in Symphony Hall on Jan. 2, 3, 4, 6, 9, and 10.  
R.S.M. 12/31/58

## Symphony Concert

The Boston Symphony Orchestra, Robert Shaw conducting, presented the 12th program of the 78th season on Wednesday afternoon in Symphony Hall. The Chorus Pro Musica, Alfred Nash Patterson, conductor, appeared in the Stravinsky. The program:

Symphony in D major, No. 104, Haydn  
"London"  
Symphony No. 4, Op. 63, Riegger  
"Symphonie de Psalms," for Orchestra and Chorus, Stravinsky

By ROBERT TAYLOR

Wallingford's Riegger's Fourth Symphony, which Robert Shaw, the guest conductor of the Boston Symphony Orchestra, presented for the first time here yesterday, is a bizarre mixture of the deadly dull and the gloriously inspired.

The Fourth Symphony — like so many resolutely "modern" works — strives for a novel idiom to express its ideas. But it succeeds only in submitting to a conformity as tyrannical as that of any classical composition. The texture of the work is dissonant, the structure is angular, the mood is tragic. The contemporary listener, long since accustomed to harmonic innovation, rhythmic complexity, the shifting melodic intervals of present-day music, can come to terms with the style of the Symphony. What proves bothersome is the fact that the idiom sounds virtually like a dozen other academic composers of the day.

## Specific Audience

In other words the Fourth appears addressed to a specific audience: an audience of composers. The excellent program notes provided by Klaus Roy illustrate this point. His discussion of the opus is quite properly technical, yet at one juncture we find this pertinent comment:

"Beginning Allegretto con moto, the music instantly offers us that equivocal interval of the augmented fourth once more. C-F sharp, Eb-A, etc. These are not technicalities for the scholar and the professional musician."

Unfortunately, I do not share this view. At the risk of quoting Mr. Roy out of context, one might inquire if the plotting of intervals is not a problem for the professional musician, than who is it a problem for? And that was the

way I felt about the idiom of Mr. Riegger's symphony. In a conservatory or among the small circle of his peers, the novelty of his achievement might be savored; to the wider audience his language is as esoteric as the little 16-syllable Japanese poems called "haiku."

The Symphony, however, is redeemed from the realm of bloodless scholarship by the virility of the musical ideas themselves. Mr. Riegger is not doctrinaire in his use of atonality; moreover his work is marked by suaveness and wit. It's in three movements, the second containing an infectious Spanish fandango and the third a powerful momentum that steadily mounts in tension.

Clearly, the Fourth is the work of a man who has mastered his

art, and the vigor of its spirit — as opposed to its abstruse style — is apparent in the satiric passages that set off the prevailing melancholy, the lyricism of the melodies that reappear now and again. The composer was in the audience to acknowledge the applause, and again his presence was a reminder that the Boston Symphony has overlooked his talents too long.

## Striking Gifts

Mr. Shaw, in programming the magnificent Stravinsky "Symphony of Psalms," offered full scope for his striking gifts as a choral conductor, which we remarked last week, and at the same time recalled a contemporary masterwork to these concerts after a gap of nearly a dozen years. The Chorus Pro Musica responded splendidly to the demands of the difficult score, and the tonal purity and discipline of their singing created a fabric of ineffable loveliness.

The Symphony of Psalms, to my way of thinking, is one of the summits of liturgical writing of our day; it absorbs the traditions of ritual song into an expressive but definitely 20th-century form in which both chorus are blended. Yesterday's performance steeped the text in an atmosphere of hushed and reverent sonority.





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Haydn's final symphony, the "London," received an able if not brilliant account, in which Mr. Shaw showed himself more at home with the orchestra than previously. Some of the details were rushed too much, but on the whole this was a straightforward reading that offered Haydn with all the notes in place. Mr. Shaw's brief stay here may be described by the hateful adjective "promising," but it has been interesting all the same. Next week the players will be on tour; and Pierre Monteux conducts the program of Jan. 23—Brahms' "Tragic Overture," Hindemith's "Nobilissima Visione" concert suite, and Strauss's "Don Quixote."

## Robert Shaw Ends Visit As Guest Conductor Here

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 12th program of the Friday-Saturday series. Robert Shaw as guest conductor offered the following: Haydn: "London" Symphony, in D major, No. 104; Wallingford Riegger: Symphony No. 4 (first performance in Boston); Stravinsky: Symphony of Psalms. The Chorus Pro Musica, prepared by Alfred Nash Patterson, participated in the last-named.

By CYRUS DURGIN

Robert Shaw, ending his visit as guest conductor of the Boston Symphony Orchestra, yesterday afternoon gave his first local performance of the Fourth Symphony by Wallingford Riegger. This proved another notable event in a season which already has seen the beginning of some redress after long neglect here of the music of Riegger.

The Fourth Symphony, commissioned by the Fromm Music Foundation of Chicago, and dedicated to the memory of the composer's wife, was composed in 1956 and first performed in the year following. It is, upon first acquaintance, a work of much technical and orchestral stature, and of a great deal of expressive power. This is a Symphony which has both head and heart appeal, and whose

texture ranges from free-flowing melody to grinding contrapuntal dissonance, with a good amount of mild and tonal harmony in between.

Unless one is a qualified and licensed Prophet, prediction is but one man's guess. Yet I venture to think that this Symphony will wear well, and will emerge as a major score of American composition in the second half of the 20th Century. The fact that the first movement is comparatively long, with its material more or less stated twice, may stand in the way of ready acceptance upon the part of casual concert-goers.

This first movement follows the tradition that an opening symphonic allegro properly should be of large dimensions, substantial material and very serious character. In this respect I kept thinking of Hindemith, and of Brahms, not for any reason of similarity but because of the vitality, the flow and the emotional nature of the music. The slower middle movement, with its middle fast section, is even more emotional, and really, songful. The finale observes the tradition, after its sustained beginning, of a vivacious last symphonic movement.

### Abstract, but Not Dry

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To me the Fourth Symphony is essentially dramatic, music felt and music which arouses feeling. Riegger's use of small groups of instruments, now going deep into the bass, now high in register, provides a wealth of natural and most effective instrumental color. Though abstract in overall character and in design, Riegger's Fourth Symphony is far from academic, and it is anything but dry. Furthermore, though its creator was about 70 when he composed it, here

is unmistakably "young-sounding" music.

Riegger, together with Shaw and the Orchestra, received a deservedly cordial hand at the conclusion of what had sounded like a correct, clear and vigorous performance.

Shaw did well with Haydn's "London" Symphony. It sang and it flowered, although there might have been somewhat more of that relaxed rhythmic flexibility which is one of the basic elements of Haydn. But all was clear and tidy.

Stravinsky's Symphony of Psalms made a glorious sound, and perhaps the principal reason was that Alfred Nash Patterson evidently had trained the Chorus Pro Musica to sing, not dryly as Stravinsky might have wished, but with a lush, full-bodied resonance. The Orchestra played similarly.

At long last, and in such calibre of performance, the Symphony of Psalms does sound like the extraordinary work it really is. I have many harsh and unperceptive words to eat in regard to this piece. Not that the music has changed, but I have managed to catch up with it. Shaw's conducting here showed him at his best.



# Gains Noteworthy Success In Stravinsky's 'Psaumes'

CSM

By Harold Rogers

Jan. 14, 1959

As a conductor Robert Shaw is almost a paradox. When standing before a choral group he can inspire his singers to an utterance close to sublime. When standing before an orchestra he can reduce his musicians to a numbed state of carelessness.

But he is not a paradox; he is simply a very gifted choral conductor whose present talents hardly qualify him to face an instrumental ensemble of the caliber of the Boston Symphony. Intuitions of his singularity were sensed last week when he returned to Boston as a guest conductor. They were confirmed at his Symphony Hall concert yesterday afternoon.

Indeed, yesterday's program was the ideal test for the listener, for Mr. Shaw opened with Haydn's "London" Symphony No. 104, continued with the Boston premiere of Wallingford Riegger's Symphony No. 4, and concluded with Stravinsky's "Symphonie de Psaumes," a choral work. It was as if the curtains of a long, tired night—drawn across the first two works—were suddenly pulled aside to reveal a clear and sunny dawn for the Stravinsky.

Perhaps if Mr. Shaw had cut the orchestra down to classical proportions, the Haydn would have gone better. But in Mr. Shaw's hands the "London" Symphony became more Beethoven than Haydn, filled with a romantic ponderosity that Haydn never knew.

And how the blame should be shared for the Riegger premiere is difficult to determine; for Mr. Riegger has certainly constructed a work of architectural soundness, interesting melodic and polyphonic development, and an excellent blending of non-tonal and tonal elements. There is even a delightful, almost whimsical mood in the middle movement, the Allegretto con moto.

Yet this work, composed two years ago, fell far short of reaching the heights of his Study in Sonority, composed 31 years ago and introduced to Boston by Richard Burgin last October. It would seem just to say that his

Fourth Symphony is inferior to his Study in Sonority; yet it is also true that Mr. Shaw's reading was worried and lackluster. Who was really to blame? Perhaps both, in equal measure. (Mr. Riegger was on hand to accept the applause.)

After the intermission came Stravinsky's eloquent "Symphonie de Psaumes," in which the Chorus pro Musica gloriously participated. They had been trained by Alfred Nash Patterson, their regular conductor, and they sang as well under Mr. Shaw's direction as they do under Mr. Patterson's. Mr. Shaw kept the melodic lines aloft with buoyant ease, and at the close his listeners were enthusiastic.

It is to be hoped that Symphony Hall management is now satisfied with what Mr. Shaw can and cannot do, and, if future engagements are offered, they will take into consideration what he does best. Mr. Shaw would be well advised never to leave his first love.

## SYMPHONY NO. 4, Op. 63

By WALLINGFORD RIEGGER

Born April 29, 1885, in Albany, Georgia; living in New York

This Symphony is among fourteen compositions which have been commissioned by the Fromm Music Foundation of Chicago for the Festival of Contemporary Arts at the University of Illinois. The music included operatic, chamber and choral works, as well as orchestral works, all of them performed in the spring of 1957 at the University of Illinois School of Music in Urbana. Riegger's Symphony thus had its first performance by the University Orchestra under the direction of Bernard Goodman. It was conducted in Cleveland by Robert Shaw at the Cleveland concerts of December 18 and 20, 1958.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, xylophone, tam-tam, and strings.

Mr. Riegger has dedicated the Symphony to the memory of his wife.

RIEGGER's *Study in Sonority*, performed on October 23 and 25 last, gave Richard Burgin the opportunity to introduce to these concerts a composer long known in concerts elsewhere, who, at the age of seventy-three, was then heard in a piece he had written thirty-one years before. The Fourth Symphony now presents Mr. Riegger in one of his latest compositions.

When this Symphony was performed in Cleveland, Klaus G. Roy provided a detailed analysis of the score. The analysis is quoted here with the omission of technical details which could hardly be followed by a less than expert musician.

The Fourth Symphony is in three movements which are balanced as well as interrelated. Its technical demands, though considerable, are not extreme; it is possible that the composer kept in mind the capabilities of a university orchestra, albeit an outstanding one. Yet he has not abandoned his constant search for new formal designs, his quest for lines and sonorities and shapes that would be original and meaningful. Although Riegger frequently works with the twelve-tone method, the present symphony uses it only in part, and freely: it is entirely tonal, key-centered; but the directions of key are intentionally blurred, often left unstated.\* There is in the symphony an element of emotional indecision, of skepticism, and of doubt. One may feel the work almost more as a series of searching questions, the exposition of fascinating problems, rather than as a confident declaration or the

\* Here, as elsewhere, Riegger may well be demonstrating one approach to what Virgil Thomson has called the major problem of musical language in the second half of this century: the blending of the (originally atonal) twelve-tone method with tonality.



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CSM

By Harold Rogers

As a conductor Robert Shaw is almost a paradox. When standing before a choral group he can inspire his singers to an utterance close to sublime. When standing before an orchestra he can reduce his musicians to a numbed state of carelessness.

But he is not a paradox; he is simply a very gifted choral conductor whose present talents hardly qualify him to face an instrumental ensemble of the caliber of the Boston Symphony. Intuitions of his singularity were sensed last week when he returned to Boston as a guest conductor. They were confirmed at his Symphony Hall concert yesterday afternoon.

Indeed, yesterday's program was the ideal test for the listener, for Mr. Shaw opened with Haydn's "London" Symphony No. 104, continued with the Boston premiere of Wallingford Riegger's Symphony No. 4, and concluded with Stravinsky's "Symphonie de Psaumes," a choral work. It was as if the curtains of a long, tired night—drawn across the first two works—were suddenly pulled aside to reveal a clear and sunny dawn for the Stravinsky.

Perhaps if Mr. Shaw had cut the orchestra down to classical proportions, the Haydn would have gone better. But in Mr. Shaw's hands the "London" Symphony became more Beethoven than Haydn, filled with a romantic ponderosity that Haydn never knew.

And how the blame should be shared for the Riegger premiere is difficult to determine; for Mr. Riegger has certainly constructed a work of architectural soundness, interesting melodic and polyphonic development, and an excellent blending of non-tonal and tonal elements. There is even a delightful, almost whimsical mood in the middle movement, the Allegretto con moto.

Yet this work, composed two years ago, fell far short of reaching the heights of his Study in Sonority, composed 31 years ago and introduced to Boston by Richard Burgin last October. It would seem just to say that his

Fourth Symphony is inferior to his Study in Sonority; yet it is also true that Mr. Shaw's reading was worried and lackluster. Who was really to blame? Perhaps both, in equal measure. (Mr. Riegger was on hand to accept the applause.)

After the intermission came Stravinsky's eloquent "Symphonie de Psaumes," in which the Chorus pro Musica gloriously participated. They had been trained by Alfred Nash Patterson, their regular conductor, and they sang as well under Mr. Shaw's direction as they do under Mr. Patterson's. Mr. Shaw kept the melodic lines aloft with buoyant ease, and at the close his listeners were enthusiastic.

It is to be hoped that Symphony Hall management is now satisfied with what Mr. Shaw can and cannot do, and, if future engagements are offered, they will take into consideration what he does best. Mr. Shaw would be well advised never to leave his first love.

## SYMPHONY NO. 4, Op. 63

By WALLINGFORD RIEGGER

Born April 29, 1885, in Albany, Georgia; living in New York

This Symphony is among fourteen compositions which have been commissioned by the Fromm Music Foundation of Chicago for the Festival of Contemporary Arts at the University of Illinois. The music included operatic, chamber and choral works, as well as orchestral works, all of them performed in the spring of 1957 at the University of Illinois School of Music in Urbana. Riegger's Symphony thus had its first performance by the University Orchestra under the direction of Bernard Goodman. It was conducted in Cleveland by Robert Shaw at the Cleveland concerts of December 18 and 20, 1958.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, xylophone, tam-tam, and strings.

Mr. Riegger has dedicated the Symphony to the memory of his wife.

RIEGGER's *Study in Sonority*, performed on October 23 and 25 last, gave Richard Burgin the opportunity to introduce to these concerts a composer long known in concerts elsewhere, who, at the age of seventy-three, was then heard in a piece he had written thirty-one years before. The Fourth Symphony now presents Mr. Riegger in one of his latest compositions.

When this Symphony was performed in Cleveland, Klaus G. Roy provided a detailed analysis of the score. The analysis is quoted here with the omission of technical details which could hardly be followed by a less than expert musician.

The Fourth Symphony is in three movements which are balanced as well as interrelated. Its technical demands, though considerable, are not extreme; it is possible that the composer kept in mind the capabilities of a university orchestra, albeit an outstanding one. Yet he has not abandoned his constant search for new formal designs, his quest for lines and sonorities and shapes that would be original and meaningful. Although Riegger frequently works with the twelve-tone method, the present symphony uses it only in part, and freely: it is entirely tonal, key-centered; but the directions of key are intentionally blurred, often left unstated.\* There is in the symphony an element of emotional indecision, of skepticism, and of doubt. One may feel the work almost more as a series of searching questions, the exposition of fascinating problems, rather than as a confident declaration or the

\* Here, as elsewhere, Riegger may well be demonstrating one approach to what Virgil Thomson has called the major problem of musical language in the second half of this century: the blending of the (originally atonal) twelve-tone method with tonality.



offering of decisive solutions. Mirrored in this music may be some of the weighty dilemmas of twentieth-century man, sometimes harsh and grim, which the composer invites us to contemplate and experience with him.

The first movement, an *Allegro moderato*, in clear divisions like those of sonata form, begins and ends on the tonality of B. One cannot call it major or minor; it is modal, and purposely fluid. The opening melody in the violas and cellos revolves around the tonic note in a sort of rocking motion, akin to that of Gregorian chant. What is yet more important than the tune itself is its entrance in the violins eight measures later, higher by an augmented fourth (or diminished fifth) — with F as its center. This interval, harmonically unsettled — built on sand, as it were — constitutes one of the basic ideas of the movement.

All the themes, whether played by the strings, the woodwinds, or in a *fugato* by the brasses, seem derived from that concept of a circular direction around a tonic note. There are moments which are not only modal to the ear, but almost oriental. The composer works with small figures which he turns about in constantly shifting light; the effect is that of a kaleidoscope, the patterns of which are never repeated exactly although the pieces are obviously the same ones.

The material of the second movement is taken from a dance composed in 1936 for Martha Graham and her group. Called "Chronicle," it dealt with the suffering of the Spanish people during the years of their civil war; this, the composer has pointed out, accounts for the Spanish flavor of the middle section, as well as its tragic overtones.

Beginning *Allegretto con moto*, the music instantly offers us that equivocal interval of the augmented fourth once more: C-F#, Eb-A, etc.

These are not technicalities for the scholar and the professional musician. Intervals have specific characteristics, recognizable personalities, distinctive emotional effects; and their use by composers is invariably planned and plotted.\* Important also is the rising scale of the strings, with its augmented intervals or whole-tone motion. A slow and ironic *scherzando* develops; the woodwinds play in sixths, but again over whole-tone patterns. If, as we learn, the substance of this movement was composed originally twenty years before the rest, then the composer may have adapted his first and third movements to its tonal methods.

The *Allegro* which breaks in, the winds playing in thirds, has the air of a Spanish dance, a *fandango* perhaps; but its tone is one of forced gaiety, a bit hopeless in its brevity. The opening motion soon recurs — with a kind of wry jocularly, a sadness in its smile. The tonality of the movement is not clarified: beginning on A, it ends on D, the middle section being also in the latter key.

The *Finale* opens *Sostenuto*, with a serious and expansive melodic arch treated in free canon or imitation. The tempo quickens, and the same melodic outline is heard in compressed form from the flute; although the theme is not twelve-tone, it gives somewhat the feeling of it during its angular path.

The motion picks up further speed, and we find ourselves in a triple-time *Presto*, essentially a *scherzo* movement. Again, the composer takes small thematic fragments, turning them upside down and sideways. The wide skips of the main theme make their appearance over the tripping activity, and a number of interesting contrapuntal involvements come about. The general atmosphere is that of a satiric dance, with many intriguing juxtapositions of sonorities; the contra-bassoon, for instance, is strikingly employed. The distant intervals of the seventh

\* In the late Middle Ages, the melodic interval of the augmented fourth was shunned as the "diabolus in musica" because of its dissonant or "infernal" nature!

and ninth are prominent, also in a harmonic sense. This becomes more and more apparent as the arching theme begins to dominate in the *scherzo*-like movement, closing the music in a few slower and declamatory final measures. Revealingly, it is the dissonant or unresolved interval of the major seventh which rules the final chord, with F-sharp in the bass instruments and F natural in the treble.

• •

Wallingford Riegger has written a large amount of music which has been performed in many parts of the United States and in South America, Europe and the Orient. The list of his published works, as printed, is divided into four categories, the "Dissonant," "Non-Dissonant (mostly)," "Partly Dissonant," and "Impressionist." The *Study in Sonority* is under the "Dissonant" heading; so too is the *Dichotomy*, a twelve-tonal work of 1946 which has caused considerable comment, and the Third Symphony, which had the New York Music Critics' Circle Award for the most significant new work of the season 1947-48.

Riegger's mother was a pianist and his father a violinist. Other relatives were musicians, and when his family moved to New York City in 1900, he changed his instrument from the violin to the cello in order to take part in a household quartet. He attended the Institute of Musical Art where his teacher in cello was Alwin Schroeder, once of the Boston Symphony Orchestra, and in composition, Percy Goetschius. Between 1907 and 1917 he studied in Germany, principally at the Berlin Hochschule, conducting there, in Würzburg and in Königsberg. When the United States entered the war, he returned to his own country, teaching at Drake University in Des Moines, later in Ithaca, and then in New York City.

Since writing serious music has not brought him a livelihood, despite numerous commissions, performances and awards, he has made choral and other arrangements under various pseudonyms. He has written



and acknowledged music not in the dissonant idiom, although he admits having been increasingly drawn into new tonal ways.

In an interview with Carter Hartman in the *New York Times* he said:

"Gradually I felt the need to express musical ideas for which the older techniques were inadequate. I found the new atonal idiom, with its fresh possibilities in sonority and rhythm, creatively stimulating, and more expressive of the feelings I wished to convey in music."

"He does not consider the 'modern' idiom either more advanced or less warm than the old."

"The idiom, to me, is secondary, depending on the nature of the musical idea. A man who writes dry music in the twelve-tone technique will do so in any style."

"Although he likes the twelve-tone technique, he feels its limitations at times, and has no hesitation in abandoning it when that happens."

"Nor does he believe that a work has to be 'modern' to be good. If he did, he would be condemning certain of his own fairly recent works, such as the *New Dance* and *The Canon and Fugue for Strings*."

"Only a strong conviction of the esthetic validity of atonalism caused him to return to it again and again, in spite of external discouragements."

SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Thirteenth Program

FRIDAY AFTERNOON, JANUARY 23, at 2:15 o'clock

SATURDAY EVENING, JANUARY 24, at 8:30 o'clock

PIERRE MONTEUX, *Guest Conductor*

BRAHMS ..... \*Tragic Overture, *Op. 81*

HINDEMITH ..... "Nobilissima Visione," Concert Suite  
from the Ballet "Saint Francis"

- I. Introduction and Rondo
- II. March and Pastorale
- III. Passacaglia

### INTERMISSION

STRAUSS ..... \*"Don Quixote," Fantastic Variations on a  
Theme of Knightly Character, *Op. 35*

Introduction, Theme and Variations, and Finale

*Violoncello Solo:* SAMUEL MAYES

*Viola Solo:* JOSEPH DE PASQUALE





Constantine Manos

Pierre Monteux will be guest conductor of the Boston Symphony Friday afternoon and

CSM - Jan 22, 1959  
Saturday night. The Friday concert will be heard in Europe via trans-Atlantic cable.

## TRANSATLANTIC BROADCASTS BY BOSTON SYMPHONY ORCHESTRA

On Friday afternoon, January 23, the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The Orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall through the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation, the Radiodiffusion Francaise, and Radio Brussels. The broadcast which will be heard in Europe at 19:15 G.M.T. (7:15 P.M.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. Radio stations in Austria, Denmark, Finland, West Germany, Ireland, Italy, Luxembourg, The Netherlands, Norway, Poland, Portugal, Spain, Switzerland, Sweden, the USSR, and Yugoslavia have been invited to participate in these broadcasts. Interest has been expressed by many of these countries.

A second transatlantic broadcast concert will be presented on February 13, 1959, Charles Munch, conducting.





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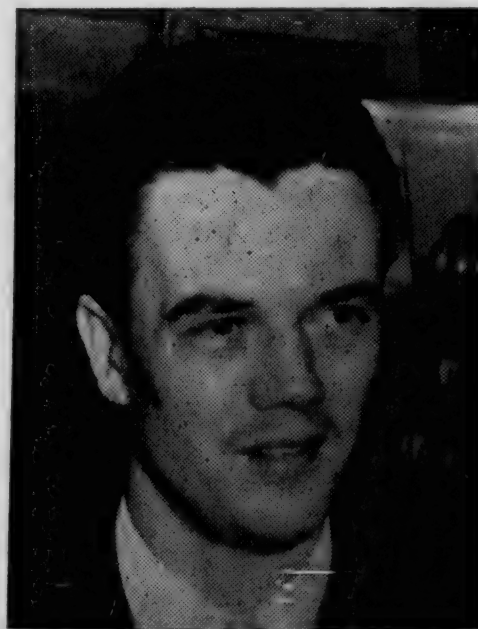
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SAMUEL MAYES

# Samuel Mayes Soloist In Strauss 'Quixote'

By CYRUS DURGIN

In the usual sense of news, which mostly is concerned with things having gone wrong, yesterday's concert by the Boston Symphony Orchestra was negative, no news at all, because everything went so beautifully right. This was one of those rare occasions in a lifetime of following music, when it seemed that nothing could have been improved in any way.

Our old friend, Pierre Monteux, was back as guest conductor, and at the approaching age of 84 incredibly nimble, and powerful in his readings. Yet the conducting and playing all seemed so completely normal and easeful! With that so extremely polished baton technique, those unfailing preparatory beats, his own direct-

**THE BOSTON SYMPHONY ORCHESTRA** performed at Symphony Hall, yesterday afternoon, and will repeat tonight at 8:30, the 13th program of the Friday-Saturday series. Pierre Monteux, as guest, conducted Brahms' "Tragic" Overture; Hindemith's Suite from the Ballet, "Nobilissima Visione," and the "Don Quixote" by Richard Strauss. Samuel Mayes, first cellist, and Joseph de Pasquale, first viola, were soloists in the last-named.

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In doing so, he obtains from such an orchestra as this not only respect and affection, but whole-hearted cooperation. As a result, the Boston Symphony players under Monteux sounded relaxed and easy, with a superlatively beautiful tone and with every detail that I could perceive treated exactly right. You could go months or years without hearing a full concert of such tidy, clean, transparent playing.

*See 1-24-57*  
Brahms' Overture and Strauss' "Don Quixote," were, of course, familiar music, and the Suite of Hindemith long since entered the repertory though it has not received many performances here. Thus pleasure without intellectual strain, upon the audience's part, over something new.

It was remarkable, as more than one person was heard to state, how "straight" Monteux conducted everything.

No personal "interpretation," just honest playing wherein details were accorded their just due, but in which the overall outlines and the continuity of melody and rhythm were the salient features. This you would call music-making of the truest and healthiest sort.

## Mayes' Playing Glorious

This reviewer has had occasion many times in the past to expand superlatives upon the artistry of Samuel Mayes. This morning I am obliged to confess that I have used them all, and must repeat for want of a broader vocabulary. There have been "bigger" performances of "Don Quixote" cello solo, perhaps, but none, in my memory, more sensitive, finely-controlled, of more beautiful resonance. Certainly none more passionate, for with his fabulous vibrato, accuracy of pitch and grace of phrase, Mr. Mayes made his part sing with a glory almost beyond description.

At the end, Mr. Monteux, a very special sort of favorite in Boston, the soloists — Mr. de Pasquale had voiced the role of Sancho Panza with his usual first-rank artistry — and the Orchestra all were recipients of an ardent ovation.



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CSM 1-24-54  
By Jules Wolfers

By manner, style, and association the venerable and esteemed Pierre Monteux forms a link with the past which gives his appearances with the Boston Symphony Orchestra a bitter-sweet nostalgic quality.

His taste was formed during the late romantic period when Brahms and Saint-Saëns were leading contemporary composers. The turn of the century saw him ripe for the emerging French School of Debussy and Ravel. He was in the forefront of the profound changes taking place in musical idiom—a conductor for Diaghileff, a champion for the young controversial Stravinsky.

A long lifetime spent in music has mellowed and softened him. He allows full freedom and gives full sympathy to the players placed in his charge for his assignments as guest conductor. Indicating the general tempo and quietly giving his cues, the conductor leaves details of timbre, tone, and ensemble to the performers.

Such a procedure might be highly dangerous with most orchestras. The readings might become disorganized on the one hand or pedestrian on the other. There have been such occasions even with our own splendid orchestra, but yesterday afternoon

found the musicians responding with fervor and élan for results that had much more than sentimental interest only.

The opening Brahms "Tragic Overture," Op. 81, had measured dignity and unshaken poise. So it must have sounded, one may imagine, in the days that Mr. Monteux first heard the piece, when life was more unhurried, when tempos were slower, when pitch was lower. One liked the work this way, grave and decorous, without virtuosity, controlled in compass and dynamics.

Much the same atmosphere was present in the Hindemith "Nobilissima Visione," a concert suite taken from the composer's ballet, "Saint Francis." While the work in its orchestral form

makes fine listening without reference to any action or program, its general style was well at home in yesterday's relaxed atmosphere.

This talk of relaxation and freedom might be misconstrued to mean that the orchestra was a little loose and sloppy. Such was not at all the case. The men played splendidly, taking their added responsibilities seriously, cooperating with the conductor and one another for remarkable results both in performance and interpretation.

The afternoon's crown came at the end with an excellent performance of "Don Quixote," which Richard Strauss called "Fantastic Variations on a Theme of Knightly Character" as indeed they are and it is. Never did Strauss or any other composer give more opportunity for conductors, assisting soloists, the various choirs, and the whole orchestra to distinguish themselves than in the life, bustle, wit, imagination, burlesque, parody—and real pathos—of this remarkable orchestral tour de force.

Mr. Monteux set the stage beautifully for Samuel Mayes to discourse eloquently on his cello and for Joseph de Paquale to second him with rich viola tone and fine phrasing. Richard Burgin formed the third in this principal group, so admirably supported by the orchestra as a whole. All participants were warmly and deservedly applauded at the end of this touching and significant concert.

The program, incidentally, made history in the field of communications. For the first time a regularly scheduled full concert broadcast was trans-

mitted to Europe by trans-Atlantic cable. According to a message received from Paris immediately after the concert, the reception was excellent.

## Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux conducting, presented the 13th program of the 78th season yesterday afternoon in Symphony Hall. The soloists were Samuel Mayes, Cello, and Joseph de Paquale, Viola. The program:

Tragic Overture, Op. 81 ..... Brahms

"Nobilissima Visione," Concert Suite from the ballet "St. Francis" ..... Hindemith

"Don Quixote," Fantastic Variations on a knightly theme, Op. 35 ..... Strauss

By ROBERT TAYLOR

The delights of yesterday's concert by the Boston Symphony Orchestra were diffused evenly throughout the program. Indeed, they seemed rather like the presence of Pierre Monteux: solid, leisurely and benign. This was not a program pulsing with the transports of youth; the satisfaction it afforded was of another sort, more pensive, more philosophical, and perhaps more enduring as the audience filed from the Hall bathed in a kind afterglow.

First, there was Mr. Monteux himself, and how bracing it was to witness him at 84, still the master of his art. His style, exact and unhurried, has the conviction and polish of a lifetime's devotion. He never imposes himself spectacularly upon a work; but lets his interpretation spring naturally from the aesthetic design of the music. His is an authority that is not expressed by imperious means. The impulse is that of quiet command, the accents of the performance are shapely, he strives for and achieves the virtues of proportion, clarity and refinement.

## Historic Occasion

It struck us as appropriate that Pierre Monteux—his long associations with the Boston Symphony Orchestra, his strongly European aura providing an extra fillip—should be the guest conductor on this afternoon. For the concert marked an historic occasion: the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The

broadcast was heard live last night by a potential audience of 90 million living throughout the nations of the West. Interest has already been expressed in the expansion of the event behind the Iron Curtain, which would give the Boston Symphony virtually a world audience if this is accomplished.

And since it was appropriate for Mr. Monteux to be the conductor, it was equally significant for Samuel Mayes, American-born and trained, to be the 'cello soloist in Strauss's "Don Quixote" variations. We have all known for a long while how reliable Mr. Mayes can be as a soloist (he offered a most distinguished performance of Bloch's "Schelemo" earlier this season), but his interpretation yesterday was not merely excellent—it was masterly.

Due to the restrictions of the 'cello repertoire, the "Don Quixote" has long been practically the personal property of Gregor Piatigorsky. Possession in this case, however, is less than nine points of the law; and Mr. Mayes proved himself the peer of every ranking virtuosi of his instrument.

## Fire, Nobility

From the opening statement of the rapt Don's chivalric dreaming to the final haunting glissade that signals the demise of the idealist in the radiant atmosphere of D major, this was a definitive work. There was fire and nobility of temperament in it; the technical qualities of an opulent tone, a meticulous bowing and fingerboard stopping, a controlled vibrato; and everywhere the contrasts that dramatically reside in the programmatic masterpiece, ranging from the hectic assault on the windmills to the plangent cadence of Don Quixote's ultimate loss of illusion.



Because the solo spotlight not only falls upon the Don, Joseph de Pasquale in the viola role of Sancho must be accorded equal honor. This, too, was a magnificent traversal, in turn pathetic, bizarre and stormy, the ideal commentary upon the knight's theme. One would like to dwell longer on Mr. de Pasquale's contribution as on Hindemith's "Nobilissima Visione" suite, which is heard all too rarely at these concerts.

In brief, however, it may be noted that the latter contains the indelible mottos of Hindemith's style yet never sounds aggressive-

ly technical. The mystical textures of the suite acquire a contemporary form without self-consciousness. As a result one is attracted toward the music rather than the cleverness of the composer. The suite exhibits a lyrical simplicity rare in the formal precincts of our era's experimental writing.

Brahms's Tragic Overture, which opened the concert, received an efficient and four-square contour in Mr. Monteux's practiced reading. Next week Sir John Barbirolli will be the guest conductor, presenting his own "Elizabethan Suite," excerpts from Delius's "A Village Romeo and Juliet," Walton's "Partita for Orchestra," and Brahms's Second Symphony.

SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Fourteenth Program

FRIDAY AFTERNOON, JANUARY 30, at 2:15 o'clock

SATURDAY EVENING, JANUARY 31, at 8:30 o'clock

SIR JOHN BARBIROLLI, *Guest Conductor*

BARBIROLLI.....An Elizabethan Suite, arranged from the  
"Fitzwilliam Virginal Book"

- I. The Earl of Salisbury's Pavane — William Byrd
  - II. The Irishe Ho Hoane — Anonymous
  - III. A Tyme — Giles Farnaby
  - IV. Giles Farnaby's Dreame
  - V. The King's Hunt — John Bull
- (First performance in Boston)

DELIUS....."The Walk to the Paradise Garden," Intermezzo  
from "A Village Romeo and Juliet"

WALTON.....Partita for Orchestra

- I. Toccata: brioso
- II. Pastorale siciliana
- III. Giga burlesca

(First performance in Boston)

INTERMISSION

BRAHMS.....\*Symphony No. 2, in D major, Op. 73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso, quasi andantino
- IV. Allegro con spirito



Because the solo spotlight not only falls upon the Don, Joseph de Pasquale in the viola role of Sancho must be accorded equal honor. This, too, was a magnificent traversal, in turn pathetic, bizarre and stormy, the ideal commentary upon the knight's theme. One would like to dwell longer on Mr. de Pasquale's contribution as on Hindemith's "Nobilissima Visione" suite, which is heard all too rarely at these concerts.

In brief, however, it may be noted that the latter contains the indelible mottos of Hindemith's style yet never sounds aggressive-

ly technical. The mystical textures of the suite acquire a contemporary form without self-consciousness. As a result one is attracted toward the music rather than the cleverness of the composer. The suite exhibits a lyrical simplicity rare in the formal precincts of our era's experimental writing.

Brahms's Tragic Overture, which opened the concert, received an efficient and four-square contour in Mr. Monteux's practiced reading. Next week Sir John Barbirolli will be the guest conductor, presenting his own "Elizabethan Suite," excerpts from Delius's "A Village Romeo and Juliet," Walton's "Partita for Orchestra," and Brahms's Second Symphony.

SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Fourteenth Program

FRIDAY AFTERNOON, JANUARY 30, at 2:15 o'clock

SATURDAY EVENING, JANUARY 31, at 8:30 o'clock

SIR JOHN BARBIROLI, *Guest Conductor*

BARBIROLI.....An Elizabethan Suite, arranged from the  
"Fitzwilliam Virginal Book"

- I. The Earl of Salisbury's Pavane — William Byrd
- II. The Irishe Ho Hoane — Anonymous
- III. A Towe — Giles Farnaby
- IV. Giles Farnaby's Dreame
- V. The King's Hunt — John Bull

(First performance in Boston)

DELIUS....."The Walk to the Paradise Garden," Intermezzo  
from "A Village Romeo and Juliet"

WALTON.....Partita for Orchestra

- I. Toccata: brioso
- II. Pastorale siciliana
- III. Giga burlesca

(First performance in Boston)

INTERMISSION

BRAHMS.....\*Symphony No. 2, in D major, Op. 73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso, quasi andantino
- IV. Allegro con spirito



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#### *British Broadcasting Corporation—*

IMMENSELY LOOKING FORWARD BOSTON BBC PROGRAM TODAY.

*Rooney Pelletier,*  
Controller of Program  
Planning, BBC.

THANKS AND CONGRATULATIONS FOR PROGRAM SPLENDIDLY RECEIVED.

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The Boston Symphony concert of Friday, February 13, Charles Munch conducting, will be similarly broadcast to Europe.

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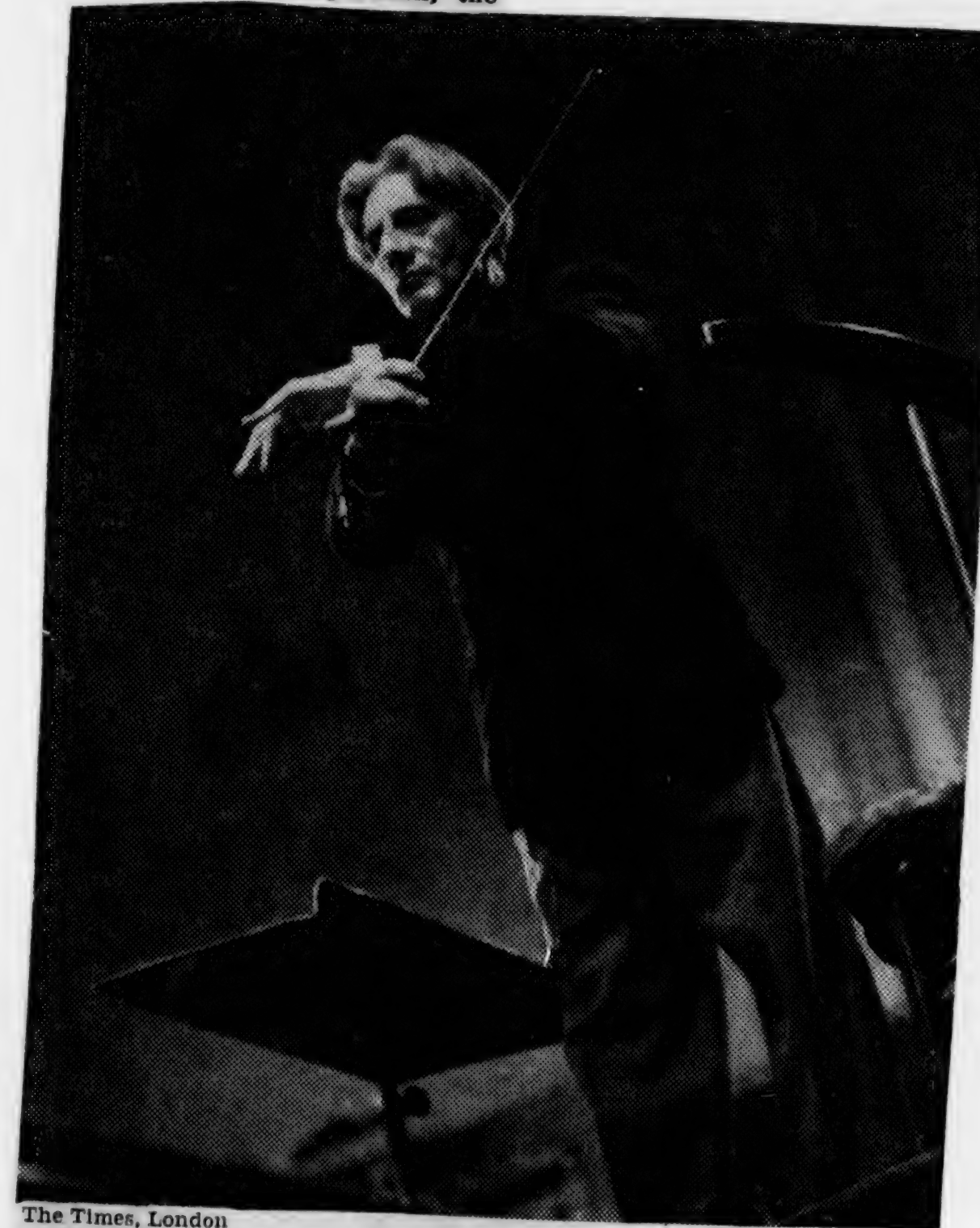
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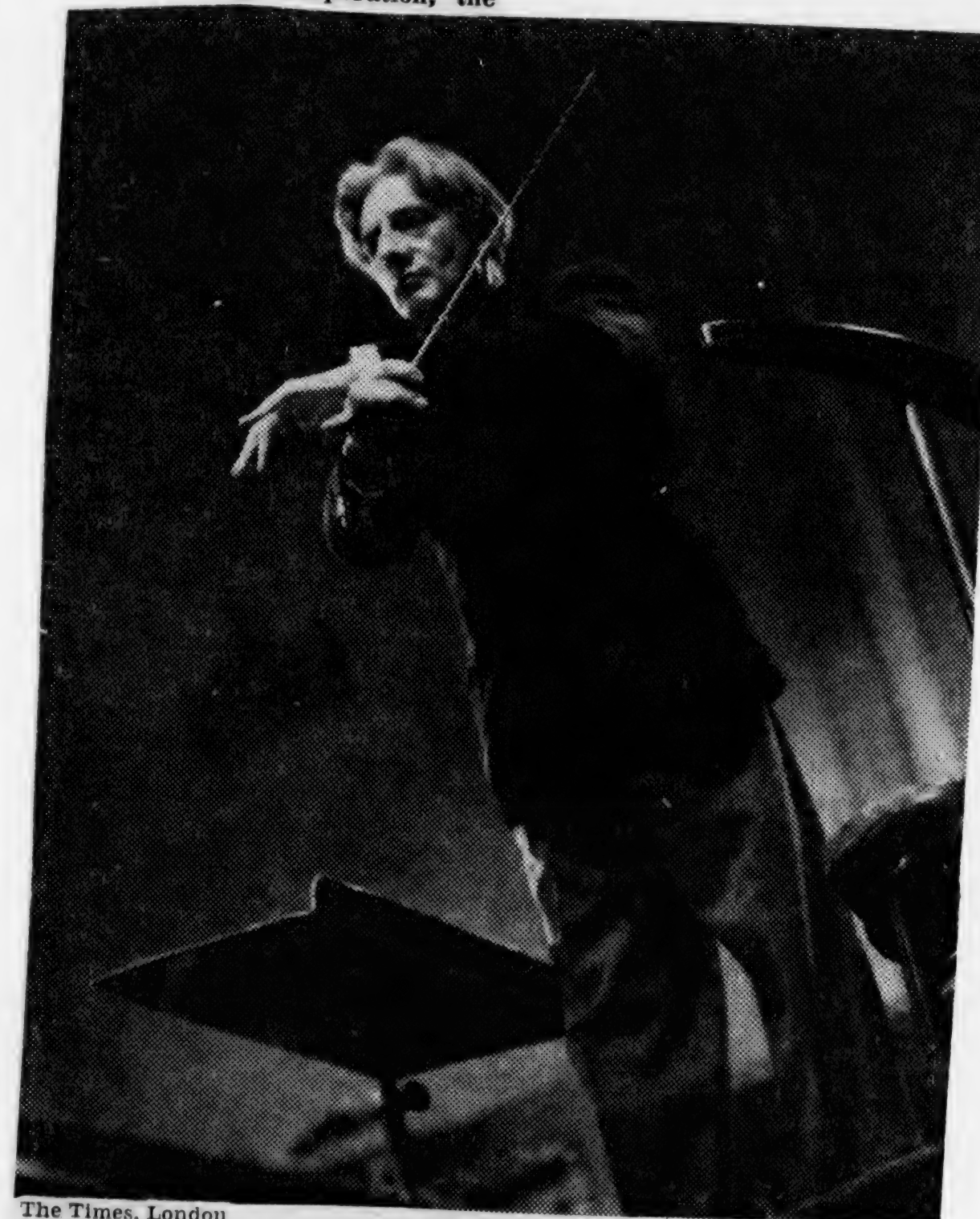
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**SIR JOHN BARBIROLLI**, who makes his first appearance as guest conductor of the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts this week and at the Sanders Theater, Cambridge, concert on Tuesday night, Feb. 3.

### Symphony Concert

The Boston Symphony Orchestra, Sir John Barbirolli conducting, presented the 14th program of the 78th season yesterday afternoon in Symphony Hall. The program:

An Elizabethan Suite arranged from the "Fitzwilliam Virginal Book" . . . Barbirolli  
"The Walk to the Paradise Garden," Intermezzo, from "A Village Romeo and Juliet" . . . Delius  
Partita for Orchestra . . . Walton  
Symphony No. 2, in D major, Op. 73 . . . Brahms

By ROBERT TAYLOR

Amid the ups and downs of a lifetime spent in music, Sir John Barbirolli has steadily increased the range of his art. He was always a talented musician. Yesterday afternoon, in his debut with the Boston Symphony Orchestra, he demonstrated that he is a great conductor.

From the onset Sir John exhibited the kind of control associated with the ultimate in discipline and sensitivity. He achieved a glowing tone. He disclosed an acute sense of orchestral balance (though in the Elizabethan Suite and the Walton, the horns failed to respond with their customary crispness) and he elicited an admirable panoply of inner voice, clearly-stated line and rhythmic exactitude.

If this were all, one might consider his work yesterday as a competent professional display. But the conductor of Manchester's Halle Orchestra also invoked the extra quantity, the X factor in which good performance flowers into inspiration. This type of communication lay not only in a polished baton technique; it was expressed in the very figure of the man himself. Standing with his feet planted rigidly apart, crouching and cajoling, summoning an imperious cue, elegantly gliding like a fencer or trembling with intense fervor, the visual portrait of Sir John manifested the aural aspects of his approach. Everything he did bore the unmistakable stamp of an aristocratic personality.

### Bristles with Life

The most interesting item on the program from a musical point of view was Walton's Partita for Orchestra. The composer, so we are informed, wrote it in the hope that it might be enjoyed straight off without any preliminary probing in the score, and he succeeded in that aim. The Partita is simply the adaptation of baroque dance forms into a contemporary setting. It bristles with astringent life, carries the listener along by sheer motor energy. Walton takes advantage of the complex scoring available in this era to endow his angular homage to the masters with a rough, corrugated texture; and the Partita abounds in rhythmic surprises, sonorities and brusque contrasts developed happily and without strain. I think Walton has best defined its limitations, for the Partita is really more of a diversion than anything else, but nonetheless exciting while realizing its relatively modest aims.

Sir John's own transcription of airs based on the Fitzwilliam Virginal Book proved delightful. Objections could be raised on historic grounds that the Elizabethan Suite is not really Elizabethan; but then how could it be, unless there were some way of juggling time in the manner of H. G. Wells? To me the suite conveyed both the fragile overtones of the chamber virginal and the Holbein-esque opulence of the period. It is a work replete with charm and elegance, and its slow movements have a dying fall as ravishing as a consort of viols fading into obscurity by candlelight.

### Exalted Character

The Intermezzo from "A Village Romeo and Juliet," on the other hand, is a more dated period piece, a period none too congenial to the modern outlook. Still it restored Delius to these concerts after a drought, and in a work rarely encountered. Coming after the Fitzwilliam virginal pieces, the Intermezzo's lush harmonic intervals were too much of a good thing. The cloying sweetness of Delius's writing culminated in surfeit; but it was welcome, at any rate, as a novelty.

Equal misgivings applied to Brahms's Second, but for different reasons. Not again? Four times in four years? The misgivings were swept away by an interpretation of exalted character.

Here was Sir John at his best. One does not think of him as a Middle European temperament, and yet his reading displayed the full-bodied structure of the robust Teutonic style. The themes of the symphony were passionately yet clearly stated. The phrasing was broad, eloquent and replete with a flow of melodic romance. There

was sentiment, power and a spacious intellectual appeal. The Second acquired a freshness indicative of the continuous revelation at the heart of a masterpiece in this stunning traversal. The afternoon, in short, reached a climax here that engraved Sir John's brief appearance deep in memory.

Next week Charles Munch returns from his winter vacation, and the Polish violinist, Henryk Szeryng, will be the soloist in the Tchaikowski Violin Concerto. Piston's Third Symphony, Berlioz's "Royal Hunt and Storm" from "The Trojans," and Weber's "Oberon" Overture will also be heard.



# Delius and Walton Pieces On Unusual Program

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 14th program of the Friday-Saturday series. Sir John Barbirolli, as guest conductor, presented the following program: Barbirolli: Elizabethan Suite, arranged from the "Fitzwilliam Virginal Book"; Delius: "The Walk to the Paradise Garden," Intermezzo from the Opera, "A Village Romeo and Juliet"; Sir William Walton: Partita for Orchestra; Brahms: Symphony in D major, No. 2.

By CYRUS DURGIN

Sir John Barbirolli is guest conductor of the Boston Symphony this week, and the happy fact prompts a fancy observation that an epicycle of music has come full revolution.

As plain Mr. Barbirolli, he succeeded Toscanini at the New York Philharmonic-Symphony in 1937, remained at the post six years, and three times brought that orchestra to Boston. But never was he invited as guest of our own Orchestra. Now, as Sir John, and 16 years the conductor of the famed Halle Orchestra of Manchester, Eng.,

he has come here as guest, and high time it is.

Today, Sir John Barbirolli is a distinguished master of the baton, an authoritative and imaginative interpreter of music. (He may not like that term, "interpreter," but there is no better one-word definition of a conductor who both follows a composer's indications and adds a personal distinction of his own to a composition.)

In his choice of program, Sir John has brought us no little novelty, for Delius' Intermezzo had not been heard from the Boston Symphony in 31 years; the conductor's own sumptuous arrangement of pieces from the "Fitzwilliam Virginal Book" was new here, and so was Sir William Walton's robustious and expert Partita.

The Elizabethan Suite, designed to sound like the old music upon which it is based—and using but three violas and three cellos in a four-voiced version of "Giles Farnaby's Dreame"—is sheer delight. Especially when it is played by so elegant a body of strings as the Boston Symphony's. Delius one may take or leave—I am among the takers—but it is richly-scored, sensitively-conceived and very

dramatic music in its idiom of of thoroughly-digested Wagnerism. The Walton Partita is altogether healthy, it is melodic, it is buoyantly rhythmic, and the scoring, though heavy and filled with percussion, is enormously clever.

## His Mark on Orchestra

It is sufficient testimony to the mastery of Sir John that, in but two days of work, he has put his own impression upon the Boston Symphony. Under him the Orchestra sounds quite different from what it did under Monteux a week ago, and from its usual sound when Munch is at the helm. The

strings are richer, more intense, the woodwinds darker, the brass mellower. These qualities were especially conspicuous in the Brahms Symphony, which has not sounded as it did in this familiar work since the times of Koussevitzky.

Sir John has a big and spacious beat; his stance and the whole motion of his body drive for intensity, for a singing melodic line, and a general manner of conducting which takes the music episode by episode and section by section. This is a truly "big long line."

There is a weakness, however, at least with players unfamiliar with his ways, and that is the frequent failure to prepare entrances quite enough. Accordingly, horns and trumpets see-sawed in the coda of the Brahms finale, and the woodwinds had difficulties elsewhere. Nonetheless, the Boston Symphony men, orchestral virtuosi that they are, rose to the occasion and performed gloriously for their guest.

Taken all in all, this week of Sir John's presence has given us a notably refreshing interlude. Applause was most enthusiastic following each of the three first pieces, and after Brahms there was a full-scaled ovation. Among the applauders, sitting in first balcony seats, were Pierre Monteux and Charles Munch. It is much to be hoped that Sir John will be invited to return in the future.

Next week Dr. Munch will be back on the stand. His homecoming program will begin with Weber's Overture to "Oberon," and will include Berlioz' "Royal Hunt and Storm" from "The Trojans"; Walter Piston's Third Symphony, and the Tchaikovsky Violin Concerto with a local newcomer, Henryk Szeryng, as soloist.



## OSM - Jan. 31, 1959 His Program Includes Two Premieres for Boston

By Harold Rogers

Sir John Barbirolli is a gentlemanly musician; and in his grace, his warmth, his kindness he finds the insight, power, and radiance found only when the principles of music are dealt with as principles should be.

There must be an answer—and perhaps this is it—that tells us why he can rehearse an orchestra with thoroughness and leave the musicians free of fatigue. He treats them as gentlemen, and they respond with gratitude.

There are not many guest conductors who are honored at a rehearsal by a rising vote of appreciation, yet this is what happened to Sir John when he rehearsed the Boston Symphony Orchestra this week. It happened after he went through the Brahms Symphony No. 2. And when a group of mature musicians appreciate a conductor's way with a composer they know so well, it is a tribute indeed.

It was not surprising, therefore, that he scored a triumph yesterday afternoon in Symphony Hall. His slight figure dressed in a cutaway, his aquiline profile at times visible to right or left, his shock of iron-gray hair en-

gagingly unruly, he took his stance on the podium, his feet now and then firmly planted apart, and indicated each nuance, each delicate turn of phrase, with sensitive fingers and a knowing baton.

It made no difference what he was playing—his own arrangement of five items from the "Fitzwilliam Virginal Book," or Delius's "The Walk to the Paradise Garden," and Sir William Walton's Partita for Orchestra—the music sang. And the concluding Brahms Second sang with a simple eloquence seldom heard. He spread his arms wide and let the music flow—not without guidance, of course, but wisely shepherded. How adroitly he obtains a subito pianissimo, or a diminuendo, spinning beyond the range of the ear, or a fortissimo that stands up like a mountain of granite!

His program yesterday (to be repeated tonight, tomorrow afternoon, and Tuesday night in Cambridge) includes two premieres for Boston. The first is "An Elizabethan Suite," his arrangement of tunes by William Byrd, Giles Farnaby, and John Bull (also of an anonymous one).

He took care, as he said in an earlier press interview, not to spoil the harmonic structure of original, not to cover up the open fifths. The results are graceful, sturdy, and energetic in Anglo-Saxon terms.

The second premiere, that of Walton's Partita, was told in Latin terms, perhaps because Sir William now makes his home on the island of Ischia. Written for the 40th anniversary of the Cleveland Orchestra and first played under George Szell's direction a year ago, "it poses no problems," according to its composer, "has no ulterior motive or meaning behind it, and makes no attempt to ponder the imponderables."

Indeed it doesn't. It is a three-movement piece that gives us an impression that Sir William was in a playful mood, relaxing between the production of weightier works. The opening Toccata is an outburst of joy in a brash kind of way; the Pastorale siciliana takes its flutey path amid impulses that tango; and the Giga burlesca is exactly what its title says.

Sir John's way with "The Walk to the Paradise Garden"

### AN ELIZABETHAN SUITE, ARRANGED BY BARBIROLLI FROM THE "FITZWILLIAM VIRGINAL BOOK" FOR STRING ORCHESTRA AND FOUR HORNS

This suite, published in 1943, calls for a string orchestra supplemented by four horns in the final movement. It is dedicated "to St. Anthony and St. Nicholas (V.H.)."

SIR JOHN BARBIROLLI has drawn his suite from the Fitzwilliam Virginal Book, a treasured historic document in the Fitzwilliam Museum at Cambridge University. It is a finely bound manuscript collection of keyboard pieces used by virginal players in the late sixteenth century.\* The manuscript, containing 297 pieces, was assembled and copied by one hand in the early seventeenth century. It was once thought to have been in the possession of Queen Elizabeth, who was indeed a virginal player, although Burney expressed his doubt on this point. "If her majesty was ever able to execute any of the pieces that are preserved in a MS, which goes under the name of 'Queen Elizabeth's Virginal Book,' she must have been a very great

\* The Fitzwilliam Virginal Book has been edited and published by J. A. Fuller Maitland and William Barclay Squire, 1894-99.

player, as some of the pieces are so difficult that it would be hardly possible to find a master in Europe who would undertake to play one of them at the end of a month's practice." Sir John Hawkins in his History of Music also referred to it as "Queen Elizabeth's Virginal Book," but the assumption is nullified by the contents, for some of the pieces are carefully dated as after Elizabeth's death. The first mention of it was in 1740, when the book was in the possession of Dr. Pepusch. Robert Brenmer purchased it in 1762 from Pepusch for the sum of ten guineas and presented it to Viscount Fitzwilliam who, on his death in 1816, bequeathed it with his library to the University of Cambridge.

Sir John Barbirolli has chosen from many pavaues this one by William Byrd, who figures strongly in the collection. It consists of 16 bars and has been inscribed by the arranger "stately, with dignity." *The Irishe Ho-Hoane* (an andante—"simply and rather sadly") is performed by the muted strings. *A Toye*, by Giles Farnaby, is a rhythmic allegretto. *Giles Farnaby's Dreame* is set for the violas and cellos with solo phrases. *The King's Hunt*, by John Bull, brings the horns into full play. It is the longest number of the suite and is inscribed "jolly and rather heavy."



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## AN ELIZABETHAN SUITE, ARRANGED BY BARBIROLI FROM THE "FITZWILLIAM VIRGINAL BOOK" FOR STRING ORCHESTRA AND FOUR HORNS

This suite, published in 1943, calls for a string orchestra supplemented by four horns in the final movement. It is dedicated "to St. Anthony and St. Nicholas (V.H.)."

SIR JOHN BARBIROLI has drawn his suite from the Fitzwilliam Virginal Book, a treasured historic document in the Fitzwilliam Museum at Cambridge University. It is a finely bound manuscript collection of keyboard pieces used by virginal players in the late sixteenth century.\* The manuscript, containing 297 pieces, was assembled and copied by one hand in the early seventeenth century. It was once thought to have been in the possession of Queen Elizabeth, who was indeed a virginal player, although Burney expressed his doubt on this point. "If her majesty was ever able to execute any of the pieces that are preserved in a MS, which goes under the name of 'Queen Elizabeth's Virginal Book,' she must have been a very great

\* The Fitzwilliam Virginal Book has been edited and published by J. A. Fuller Maitland and William Barclay Squire, 1894-99.

player, as some of the pieces are so difficult that it would be hardly possible to find a master in Europe who would undertake to play one of them at the end of a month's practice." Sir John Hawkins in his History of Music also referred to it as "Queen Elizabeth's Virginal Book," but the assumption is nullified by the contents, for some of the pieces are carefully dated as after Elizabeth's death. The first mention of it was in 1740, when the book was in the possession of Dr. Pepusch. Robert Brenmer purchased it in 1762 from Pepusch for the sum of ten guineas and presented it to Viscount Fitzwilliam who, on his death in 1816, bequeathed it with his library to the University of Cambridge.

Sir John Barbirolli has chosen from many pavaues this one by William Byrd, who figures strongly in the collection. It consists of 16 bars and has been inscribed by the arranger "stately, with dignity." *The Irishe Ho-Hoane* (an andante—"simply and rather sadly") is performed by the muted strings. *A Toye*, by Giles Farnaby, is a rhythmic allegretto. *Giles Farnaby's Dreame* is set for the violas and cellos with solo phrases. *The King's Hunt*, by John Bull, brings the horns into full play. It is the longest number of the suite and is inscribed "jolly and rather heavy."



William Byrd, born probably in Lincolnshire in 1543, died in Stondon, Essex, July 4, 1623. He was one of the most important English composers of that epoch. He held important posts as organist and was granted by Queen Elizabeth, together with Thomas Tallis, an exclusive privilege of printing music and selling music paper. His many choral works perpetuate his creative genius.

John Bull was born in Somersetshire about 1562 and died in Antwerp in March, 1628. Like Byrd, he held a number of positions as cathedral organist. He left England in 1609 to establish himself as organist in Brussels and later in Antwerp. Forty-five of his keyboard pieces are found in the Fitzwilliam collection.

Giles Farnaby was born in Truro, Cornwall, about 1560 and died in London in November, 1640. An Oxonian, he spent the greater part of his life in London, composing many choral works. There are more than fifty pieces by him in the Fitzwilliam Virginal Book.

A suite drawn from the Fitzwilliam collection by Henri Rabaud, consisting of pieces by Giles Farnaby and "anonymous" English composers, was performed at the Boston Symphony concerts under the direction of Rabaud, then this Orchestra's conductor, on December 30-31, 1918.

The virginal was a species of harpsichord, first mentioned in the early sixteenth century, and therefore not named for the "Virgin Queen." It was a lady's instrument, however, and the earliest ones were contained in a rectangular box, placed upon a table or held in the lap. The name may have come from the Latin "virgula," referring to the "jack" of the mechanism. The virginal was distinct from the spinet, which had a wing-shaped case, with strings at an acute angle to the keyboard.

. . .

The Fitzwilliam Virginal Book is the most treasurable of several similar collections of keyboard music of the late seventeenth century. It divulges information on the contemporary notation, and perpetuates music of such composers as William Byrd, John Bull, Giles Farnaby, or Thomas Morley, which would otherwise have been lost. The pieces, on a six-line staff, are copied in the hand of a single writer, scrupulously neat and accurate. There is no positive, but much circumstantial evidence that the book was the work of the younger Francis Tregian, who was born about 1574 and died in Fleet Prison, London, about 1619.

Tregian and his family before him suffered persecution as Roman Catholics in the reign of Queen Elizabeth I. The family was Cornish

and Francis Tregian, Jr., was one of eighteen children. The elder Francis Tregian was deprived of his lands and imprisoned in Fleet for many years. He died in exile in 1608. In the following year his son returned to England to claim his father's property, but he was convicted of recusancy, which meant refusal to worship according to the church of the Crown, and was imprisoned at Fleet for the remaining years of his life.

Thurston Dart in the new Grove's Dictionary offers particular evidence that this book was the work of the younger Tregian. The letters "F. T.," "Tr.," "F.," and "Treg." are attached to various pieces. Only an impeccable musician with endless hours of enforced idleness would have been likely to undertake such an enormous task in such a way. (There are two other such collections signed by him.) Lastly, there is a large representation of such Catholic composers as Byrd, Philips, and Dering.

## PARTITA FOR ORCHESTRA

By WILLIAM WALTON

Born in Oldham, Lancashire, March 29, 1902

This partita was composed for the fortieth anniversary of the Cleveland Orchestra and had its first performance under the direction of George Szell on January 30, 1958. It was first heard in England when performed by the Hallé Orchestra in Manchester on April 30 following.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, military drum, bass drum, cymbals, celesta, tambourine, castanets, triangle, glockenspiel, xylophone, vibraphone, harp, and strings.

SIR WILLIAM WALTON here turns to early dance forms and sets them with every advantage of modern orchestral dress. This applies especially to the opening Toccata and the closing Giga burlesca, an allegro gioviale in the familiar 6/8 rhythm. The intervening Pastorale siciliana (andante comodo) is lightly scored, alternating a 9/8 and 6/8 beat, the movement beginning with a duet for oboe and viola.

Sir William Walton was approached for a description of his new



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score when it was introduced in Cleveland, and answered as follows: "Two major difficulties confront me in responding to your kind invitation to contribute a few words about my new Partita for Orchestra. Firstly, I am a writer of notes and (to my regret) not of prose. Secondly, it is surely easier to write about a piece of creative work if there is something problematical about it. Indeed—so it seems to me—the more problematical, the greater the flow of words. Unfortunately, from this point of view, my Partita poses no problems, has no ulterior motive or meaning behind it, and makes no attempt to ponder the imponderables. I have written it in the hope that it may be enjoyed straight off without any preliminary probing in the score."

## Why Symphony Avoids Encores

# Applause Tells Concert Story

*Her 1-25-59*  
(This is the 46th in a series on New England jobs and the people behind them. They appear on Monday.)

By JUAN CAMERON

The house lights came up, the audience's applause rose and flooded through the music hall. The 107-man Boston Symphony orchestra, attired in white tie and tails, listened with apparent impassivity to the clapping, finally rose and left the stage.

★ ★ ★

"We don't play encores as it's not suitable," says bass clarinetist Rosario Mazzeo, "you don't want to hear Hearts and Flowers after Beethoven's Ninth. But you judge the applause, listen whether it's polite or expresses excitement. Somehow you know from it how you've played."

★ ★ ★

Rosario, who has spent 26 of his 47 years with the Boston Symphony, is at the top of an occupation that includes more than 3000 professional musicians in Greater Boston, another 60-75,000 throughout the state.

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The concert musician who works in formal dress under the stiff discipline of the symphony conductor, reads music critics' formal accounts of his performance, listens to mannered applause leads a different life from the popular musician.

"I couldn't play in a jazz orchestra," says Pawtucket-born Mazzeo, "It's a more helter-skelter, disorganized life."

While concert playing is more demanding, requires more training, Mazzeo adds this does not mean that popular musicians are not just as fine instrumentalists. In many cases, "It's primarily a matter of personality."

### COMMON PROBLEMS

Although the concert musician's life that in the case of the Boston Symphony guarantees him some 46 weeks steady employment a year is quite different from the dance band player, Mazzeo, who acts a symphony personnel manager and fills the role of union steward with the orchestra, speaks of common problems.

First in importance is the strictly unionized musician, earning anywhere from \$150 to \$500-week (\$5000-week for a big name player) and \$24-daily minimum, is being displaced by recorded music. (The Musicians' Union estimated half of the state's musicians are employed part time only).

The small groups that used to play in hotel dining rooms during luncheon, for example, have all but disappeared in the U. S. today. Earlier when sound was introduced into motion picture theaters, musicians took a bad beating.

Even in the symphony orchestras, high and rising costs of musicians are a threat. Mazzeo says a "chair" in the symphony is worth between \$8000-\$25,000-year, including salary, teaching and recording fees.

However, he adds, while talk of deficits in the symphony is a fact of life to the musician: "We figure if it's been going on for 75 years, it will probably continue another 75."

The clarinetist who grew up in Shrewsbury, started his professional career with the Great White Fleet Orchestra in the summer of 1927; after high school came to Boston where after a period of study he joined the Boston Symphony in 1933 as E-flat clarinetist.

### 6-WEEK VACATION

An avid ornithologist and photographer as well as part time musical instrument inventor, Mazzeo lives with his wife, Katie Clare and daughter, Rima, 21 months, in a Fenway apartment equipped with an elaborate photographic darkroom. He vacations six weeks a year in Carmel, Calif.

He plays 30 weeks a year with the symphony here, nine additional weeks with the Boston "Pops," another six weeks at Tanglewood, where he teaches as well.

Not only does his work require five changes of costume—striped trousers and morning coat, white suit, blue blazer and white trousers, dinner jacket as well as tails—but a constant period of practice and study.

The symphony practices four times a week, usually from 10:30 a.m. to 12:30 p.m., plays three times a week, once in the afternoon, twice in the evening.

### ALWAYS STUDYING

While these engagements take less than 20 hours a week of the musician's time, Mazzeo says the job requires much study at home:

"You've no business in music



unless you're always studying. Music has become much more complicated and difficult than it was 100, even 25 years ago. If I stop practicing even on vacation I lose some of my coordination."

He says this extra study means that probably less than one-fourth of the orchestra have outside jobs such as teaching, playing in chamber music groups, etc.

A musician's mobility, tightly controlled by union rules, makes getting a job in the top ranking Boston Symphony that has a two to three per cent turnover annually all the more difficult.

If a musician moves from Detroit to Boston, for instance, union rules prohibit him from working here for one month. Nor is he allowed to accept any and all engagements until he has a three to six months residence within the autonomous local's territory. Furthermore, the union prohibits employment of a foreigner for a Symphony chair.

These rules, Mazzeo explains, exist to prevent the wholesale, seasonal migration of musicians from one area to another that in the past disrupted wage rates.

As for foreign players, who used to comprise the bulk of the Boston orchestra (first Germans, then Austrians), Mazzeo says the great majority of today's players are U.S. citizens.

Because the Boston Symphony is considered one of the finest orchestras in the world and in demand throughout the world the year around, this musician points out, its musicians are probably the highest paid in the nation. In many western symphonies, for instance, he says, the musicians will earn no more than \$1500 a year from the orchestra for the 20 to 28 weeks they work.

#### DEFENDS UNION

Mazzeo, who makes as much money as many corporation executives, firmly supports the musician's union to which he belongs:

"Unions are necessary because of the great number of musicians and the keen competition for work. Although they've sharply reduced working hours, it's part of a general trend. I don't know anybody except executives who work longer hours today."

However, the high salaries received by musicians have greatly stimulated the growth of recorded music, and, as a result, Mazzeo admits the mediocre musician has fewer opportunities than in the past, while the top musician probably has more.

Despite the drudgery of practice, the long hours of practice for the symphony player's demanding work, Mazzeo says most of the men wouldn't do anything else:

"It's a varied life—different programs, conductors, long trips abroad. And you're doing something you want. Nobody's in it otherwise."

SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT-FIFTY-NINE

## Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 6, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 7, at 8:30 o'clock

WEBER.....Overture to "Oberon"

BERLIOZ....."Royal Hunt and Storm," Descriptive  
Symphony from "The Trojans"

PISTON.....Symphony No. 3

- I. Andantino
- II. Allegro
- III. Adagio
- IV. Allegro

#### INTERMISSION

TCHAIKOVSKY.....\*Violin Concerto in D major, Op. 35

- I. Allegro moderato
- II. Canzonetta: Andante
- III. Finale: Allegro vivacissimo

SOLOIST  
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Henryk Szeryng, born in Warsaw, was taught the violin from his childhood, and in 1928 was sent to study with Carl Flesch in Berlin. He began his career as a performing artist in 1933. He also studied musical composition, Nadia Boulanger being one of his teachers. Through the Second World War he devoted himself to playing for the allied armed forces, touring in various countries of Europe and in South America. Since 1946 he has made Mexico his home and has become a citizen of that country. During his present tour, he is introducing Mexican music into his programs as a good will mission of the Mexican Ministry of Education.

## ANOTHER MUSIC CRITICS' AWARD

Walter Piston's Viola Concerto, composed for Joseph de Pasquale and first performed by this Orchestra under the direction of Charles Munch in Boston and New York last March, has been given the 1958 award by the Music Critics' Circle of New York as "the outstanding orchestral work of the year." Douglas Moore's *The Ballad of Baby Doe* was chosen as the best opera. A special citation for an orchestral work was voted for the Ninth Symphony by Ralph Vaughan Williams who died on July 27th last.

The following previous awards for music introduced by the Boston Symphony Orchestra have been: Schuman's Third Symphony, 1942 (the first award); Barber's Cello Concerto, 1946; Copland's Third Symphony, 1946; Martinu's *Fantasies Symphoniques*, 1955; Smit's First Symphony, 1957.

## ICELANDIC-AMERICAN STRING QUARTET

An international cultural exchange has been arranged by which two violinists from Iceland will join two members of the Boston Symphony Orchestra and give a series of performances in this country next summer. The group call themselves the Icelandic-American String Quartet and consist of Bjorn Olafsson and Jon Sen (violins), George Humphrey (viola), and Karl Zeise (cello). The project has come about as a reciprocal gesture by our State Department and the State Department of Iceland, with the co-operation of the Farfield Foundation and the American Federation of Musicians. The tour is planned to take place through the first two weeks of June and will include recitals in cities of Wisconsin, Minnesota, the two Dakotas, Manitoba (Canada), and probably other centers as well.

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## Symphony Concert

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Symphony No. 3 . . . . . Piston  
Violin Concerto in D major, Op. 35 . . . . . Tchaikovsky

By ROBERT TAYLOR

Despite the welcome return of Charles Munch after his winter vacation; despite the brilliant playing of the young Polish-born violin virtuoso, Henryk Szeryng; despite the revival of Walter Piston's commendable Third Symphony after a decade's lapse, yesterday's concert by the Boston Symphony Orchestra seemed to me one of the less inspiring of the season.

The reason for this is elusive. No aspect of the concert could be isolated as incriminating evidence, there was a singular lack of mediocrity. Perhaps it may be the winter doldrums, but the music failed to convey to one listener, at least, the full measure of communication. The program seemed to lack focus, a guiding principle, one was reminded of Yeats' line, "Things fly apart, the center cannot hold."

I'm afraid, however, that in the case of the Tchaikovsky Concerto, repeated exposure has, quite specifically, dulled my appreciation of the work. Mr. Szeryng, who was making his first appearance with the orchestra, is demonstrably an artist. His approach to the Concerto in D major was elevated, neither condescending nor theatrical, and the proportions of the interpretation exhibited the same sensitive outline.

## Striking Element

Technically, the soloist was impeccable. Since he does not strive for a big, sonorous effect, his tone production is the most striking

element of his battery. It is a burnished tone, glowing and mellow, and it flows with deceptive ease. In the allegro moderato he achieved what can only be termed a truly Slavic geniality that permeated the movement with a rare and pensive warmth; in the andante he created a shimmering wistfulness; in the final allegro, a dimension of dark-hued melancholy touching the rhythmic cascade like the shadow of a fleeting cloud. The interpretation, in short was a lyric act of re-creation; the balance between the soloist and the orchestra excellent; the subtleties of the bow and the fingerboard prodigious; and all the while I kept wishing, unfortunately, that Mr. Szeryng had chosen another vehicle for his compelling talent.

Walter Piston's Third Symphony, presented for the first time at these concerts since the season of 1948-49, is a solid and stoutly-constructed score with a romantic and vigorous flavor. Although the rhythmic character and the texture of the symphony declare its modernity, the musical ideas have more in common, perhaps with Brahms than with Boulanger. The scoring of the music is neat and straightforward, and the work as a whole is conspicuously free of the manufactured and academic atmosphere of so much new composition. The themes are developed, I'd say, a bit too symmetrically, so that they do not impress one with the originality and pith of the ideas in the composer's later symphonies (the march in the last movement, you know, is going to come to a full brass utterance as inevitable as "The Stars and Stripes Forever"); but the Third Symphony is impressive enough as a demonstration of a powerful musical imagination working with skill, if not with inspiration. Mr. Piston was in the audience and took his bows from the stage.

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Dr. Munch—who, incidentally, looks rested and alert after his European sojourn—imposed his personality almost immediately, and the men responded in kind. The Boston Symphony shows a startling contrast this week, re-



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Agraci

Henryk Szeryng, Polish violinist, is soloist with the Boston Symphony Orchestra for its concerts this weekend.

turning to its drier, more brilliant sound, against the interim background of guest conductors. The "French" sound as opposed to the lush "Teutonic" is a matter of taste; but it suits a work such as the out-of-way music from Berlioz's opera "The Trojans." The values of Dr. Munch exhibited here were a clarity and refinement that enfolded "The Royal Hunt and Storm" in an idyllic magic, and brought out the orchestra's horns, haunting and golden.

The reading of Weber's "Oberon" was more debatable. The slow preparation of the clarinet theme is traditional; yet in this instance Dr. Munch erred so far on the slow side that the final result went by fits and starts rather than with brisk impetuosity. The conductor, though, was adhering to a type of interpretation that has taken root, in blithe defiance of Weber.

## Polish Violinist Acclaimed in the Tchaikovsky Concerto

CSM - Feb 1, 1959  
By Harold Rogers

A note in the concert bulletin this week tells us that Henryk Szeryng, the Polish violinist making his Boston debut this weekend as soloist with the Boston Symphony, is introducing Mexican music during his present tour. This is because he is now a Mexican citizen and is performing a goodwill mission for the Mexican Ministry of Education.

But yesterday in Symphony Hall he gave us no exotic music by Chavez or by some of Mexico's younger composers; he played an established masterpiece, the Tchaikovsky Concerto, and he gave it a stunning performance. Yet beautiful as it was, one could not help wondering why his choice — or someone's choice — could not have been more adventurous.

It is understandable why a serious soloist would prefer to make his debut in a well-known work. If he plays it well, the public and the critics can recognize his skill. If he should introduce a new work, neither the public nor the critics can gauge the full extent of his mastery.

Another reason for the conventional programs set up these

days by many of our leading symphonic ensembles is the demand made by the recording companies. It may be that Victor, for instance, has ordered a new recording of the Tchaikovsky Violin Concerto to satisfy the endless Tchaikovsky hunger of the buying public. Rather than shoulder the cost of expensive rehearsals, the recording companies expect the orchestras to schedule these standard works for their public concerts. And the orchestras are generally only too willing to oblige; recording royalties go far in supporting the cause of good music.

This serves almost everyone but the seasoned concertgoer, the man who buys a subscription to a symphony series because he likes to hear live music in a hall. There is no doubt that he is occasionally pleased to return to the Tchaikovsky Con-

certo as he is to the Bruch or the Mendelssohn. But more often than not he would probably prefer to exercise his ears with something more challenging.

All this is by way of saying that if Mr. Szeryng has a Mexican concerto in his briefcase, it is a shame we were deprived of it. If not, we are none the less grateful for his brilliant traversal of the Tchaikovsky. He has a buoyant, singing tone that is filled with tints and shades; his technique is almost as formidably accurate as that of Oistrakh the elder (though perhaps his E-string was slightly out of tune in the extraordinary cadenza of the first movement; the harmonics were a hair flat). Both he and Charles Munch collaborated in giving us an emotional performance that was refined and elegantly balanced.

As for exercise of the ear, Dr. Munch's program included Walter Piston's Symphony No. 3. Its opening granitic Andantino is beautifully bound; its scherzo a pleasantry; but its Adagio is just plain long (though with saving passages such as the viola solo from Joseph de Pasquale).

In the final Allegro, however, Mr. Piston hits an engaging stride that turns up again and again in his later three sym-

phonies. He was on hand yesterday to congratulate Dr. Munch and the orchestra, and to accept the listeners' warm applause.

Dr. Munch opened the concert with rarefied readings of Weber's Overture to "Oberon" and the "Royal Hunt and Storm" music from Berlioz's "The Trojans."



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Smiling expansively, Dr. Munch looked fit, indeed, and proved this happy state in his excellent conducting of Weber's Overture and the operatic excerpt of Berlioz, two Romantic scores completely suited to the Munch expressive ardor.

Let us, for the moment, skip to the last portion of the concert, which introduced to Boston a most extraordinary violinist, Polish-born Henryk Szeryng, who is now a citizen of Mexico. I suspect that this debut will prove historic in its way, for here is a string virtuoso of consummate technique and true musical sensitivity.

If the essential quality of Szeryng can be condensed into a paragraph, it is that of a musician who navigates all manner of difficulties with fantastic accuracy and tidiness; who plays a superb Stradivarius with a gorgeous and never forced singing tone, who feels the music in every note and measure, and who does not for a moment indulge in the slightest exaggeration or deviation from style.

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The Tchaikovsky Concerto is a venerable steed of the fiddling virtuosi, and thanks to

many performances, good, bad and indifferent, we perhaps take it for granted. Yesterday's performance cleared away the tarnish, and the work was heard as if new and fresh. Indeed it fairly glittered in the showy passages, and elsewhere it sang. Dr. Munch and the Orchestra provided a fine accompaniment, one marked by considerable delicacy in detail, and balance with the solo instrument.

If, in one spot, conductor and soloist were not agreed on interpretive emphasis and tempo, that was but a tiny blemish upon a magnificent whole. Needless to add, at the end, there was a full-scale ovation for all hands. If you don't object to a bit of a cliché, Henryk Szeryng is a comet in the violinistic heavens.

Feb 4, 1959  
Piston Among the Best

Walter Piston's Third Symphony received yesterday a definitely overdue rehearing. This is some of the best American music ever created, and among the finest scores from any source, in the first half of the 20th century.

After so long a silence, the work in "live" performance makes a new impression by qualities we already have known. Piston let himself go melodically here, his large orchestra glows and sparkles with variegated colors, and the play of rhythm is constant and fascinating, even in the adagio.

The composer was in the audience, and came upon stage to acknowledge genuinely enthusiastic applause.

Next week Dr. Munch will present two works by Robert Schumann: the Overture to Byron's "Manfred," and the Piano Concerto with Eugene Istomin as soloist; first performance of Martinu's "The Parables," and the Flemish Rhapsody by Roussel.

SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 13, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 14, at 8:30 o'clock

SCHUMANN.....Overture to Byron's Manfred, Op. 115

SCHUMANN.....Pianoforte Concerto in A minor, Op. 54

- I. Allegro affettuoso
- II. Intermezzo: Andantino grazioso
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### INTERMISSION

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"It would be idle to say that the concert is musical perfection—because we expect that always from Boston. And I am not too familiar with Hindemith, so cannot report on that. But I have long enjoyed the glorious sound, the fun and the pranks of Don Quixote—and, as I write, he is going full bore.

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Martinu's "Parables," performed at the concerts of this week, will be included among those works considered for special award by the American International Music Fund. The performance will be recorded on tape and, together with other works which have

been considered eligible, will be deposited in six major libraries of the country for study. Two of the works will be selected by a board of judges for commercial recording. The Symphony of Chorales by Lukas Foss and the Fourth Symphony by Alexander Tcherepnin, performed earlier this season by the Boston Symphony Orchestra, are likewise eligible. Last season when the project was instituted, Alexei Haieff's Symphony No. 2 and Easley Blackwood's First Symphony, performed by this Orchestra, were the winning scores. They are accordingly being pressed and will be publicly released by RCA Victor.

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The quotes are mystical and evocative and the score is, too. Its greatest virtue is, I think, its combination of insincerity and tradition. Martinu is enough of a craftsman to employ traditional polyphonic methods in a personally vivid manner. There are passages of magnificence in "The Parables," notably in the mysterious hush of woodwinds in the opening movement and the exalted expression of the brasses at the close.

Yet if tradition is the strength of the work, it is also its weakness. The harmonic fabric is complex, though not so complex that one is baffled. The scoring is apt without novel strokes. The total work flows in a broad and serene current, neither strikingly original nor in the mainstream of the past. Perhaps this accounts for the impression at first hearing, that Martinu has pursued a safe middle way, carefully calculating his efforts, his colors, his rhythmic order, without committing himself to the more vulnerable position that a more distinct style would leave him in. One felt as though one were in the presence of Delius.

Eugene Istomin's return in Schumann's piano concerto in A minor was an event for the connoisseur. Here was a performance that made no attempt to improve upon Schumann for the sake of virtuosity, and yet which carried a full measure of reflective poetry. Impassioned dimensions do not suit Schumann well; as a romantic his ardor is tempered by a feeling for proportion and form. Mr. Istomin's interpretation brought out this side of Schumann superbly. Technically the pianist's estate was formidable, for his articulation, his

phrasing, his tone and his control represented a superior attainment. The dynamics of his Schumann, though, were even more definitely, everything in context, nothing sentimentalized, and as a result the A minor took on a perspective that realized Schumann's ideas comprehensively. This was a distinguished and eminently satisfactory account of the master.

### Strong Support

The eloquence of Mr. Istomin in the concerto received strong support from Dr. Munch and the orchestra; and in the preceding "Manfred" overture Charles Munch also imbued the unfamiliar score with the sweep and authority of first-rate Schumann playing. The structure was broad but with each detail exquisitely-wrought. Splendid in concept, the overture reveals a rare intellectual intensity too seldom encountered in the composer's interpreters.

Roussel's "Rapsodie Flamende," is an earthy and amusing mélange of north European peasant themes, and an excellent close to any program. (This afternoon was exceptionally well-balanced, even if the Schumann works inherently overshadowed the rest.) The work has a genuine sympathy for the folk elements that sustain it, and they are engagingly set forth, but in the end it proves to be simply an adept composer's straightforward approach to the soil. Roussel's ingenuity here isn't particularly memorable with the materials at his disposal.

Next week the orchestra will be on a tour of the East. Charles Munch returns for the weekend of February 27-28 to conduct Strauss's *Symphonia Domestica*, Berlioz's *Overture to "Benvenuto Cellini,"* and Brahms's *Serenade No. 1*, in D major, Op. 11.

2-14-59  
By Harold Rogers

Of all composers writing today, perhaps none more than Bohuslav Martinu "hears a different drummer," as Thoreau once said. For Martinu does not keep pace with his companions; he steps only to the music he hears, however measured, however far away. Thus we are not surprised to find him, more often than not, leading them all.

In "The Parables," given its world premiere yesterday afternoon by the Boston Symphony, we again note what we have learned before—that Martinu is not afraid to build on the past, yet in listening to his distant drum he devises timbres that strike the ear in novel ways. Only a true individualist can bring forth music of such original beauty.

Dedicated to Charles Munch, the movements are based on three modern parables—two by Antoine de Saint-Exupéry, the third by Georges Neveux. The first is "The Parable of a Sculpture":

"And the sculptor fixed the likeness of a face in clay. And you walked by and passed before his work and you glanced at the face and then walked on your way. And then it happened that you were not quite the same. . . ."

Here Martinu opens with the winds in various combinations, marvelously colored. There is a monumental sweep to the music (the sculpture, of course) and the violins enter and soar higher and higher to a scintillating climax. Then we again find the grand sweep of the opening theme (but changed, of course;

we have seen the face and we are not quite the same).

The second is "The Parable of a Garden":

"And when I am in the garden, which with its fragrance is my own domain, I sit on a bench. I contemplate. . . . We go, my garden and I, from the flower to the fruit. But then on to the seed. And from the seed toward the flowering of the year to follow."

Here, too, Martinu is literal in his evocation of the scene, its aromatic moods, its serenity. But in his music we feel an active serenity, a stillness filled with life and thought. It is not an enchanted mood like that of Ravel's "Fairy Garden" from "Ma Mère l'Oye," though the listener might have difficulty in thinking of Martinu's garden without recalling Ravel's.

The third is "The Parable of a Labyrinth":

Theseus: Who are you?

Young Girl: I am called Ariadne. What are you called?

The parable then closes with these words:

"Behold Theseus, the man who had to vanquish the Minotaur. Behold him vanquished by a woman."

Martinu opens this movement with fanfares and drums (not distant drums, not these, for they belong to the town crier who tells Theseus that he is in the labyrinth). And then the music swirls into a romantic rhapsody as Theseus loses his heart.

There is a sturdy beauty throughout the work, for this music, though tonal, is strengthened by virile dissonance. The



poetry, however, comes from another world. Dr. Munch's impassioned reading earned its share of the applause.

Martinu, who now lives in Switzerland, heard this performance via the Boston Symphony's second trans-Atlantic broadcast.

♦ ♦ ♦

The program this week is also graced in other ways—by the pianistic talents of Eugene Istomin, by Schumann's Overture to "Manfred" and his A minor Piano Concerto (with Mr. Istomin as soloist), and by Roussel's Rapsodie Flamande. The first half of the program was linked by the two Schumann works; the last by Martinu and Roussel, for Roussel was Martinu's teacher and close friend.

The Roussel Rapsodie is an attractive pastiche of Flemish tunes, radiantly exciting in yesterday's performance. And Mr. Istomin took his share of the laurels for a performance that gave us less insight than he has led us to expect of him, but which compensated in brilliance.

## Plays Schumann Concerto; Martinu Work in Premiere

*Global 2-14-58*  
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### By CYRUS DURGIN

The presence of Eugene Istomin as soloist in the Schumann Piano Concerto, and first performance of Martinu's "The Parables" bring added luster to the Boston Symphony concerts this week.

Though he has appeared but seldom in Boston, the 34-year-old Istomin in recent years has taken his place among the top keyboard artists of his generation. He is a player most musical, in the sense that he has a musical brain as well as a muscular technic, and he is a player most poetic.

He chose to play this week one of the most treasurable of the classic piano concertos, and one of the most extraordinary. Schumann's work has a somewhat changeable aspect: when a man plays the work will sound virile; if the soloist is a woman, the music will seem to take on a little more feminine grace. It is still the same piece, and no harm ever is done by this phenomenon, which seems peculiar to this concerto alone.

Istomin made it both powerful and tender, but virile. He made the notes and the phrases sing. The rhythm was infectious and springy, and there was, all the way, a fine continuity. The orchestra backed him well, but it did seem to me that Dr. Munch was content with an overly dry upper strings resonance. Except, of course, those marvelous pages where fiddles, violas and cellos soar in some of the most golden melody ever conceived. Istomin deservedly received a warm, spontaneous reception from the Friday audience.

### Dedicated to Dr. Munch

Martinu's "The Parables," finished about a year ago and dedicated to Charles Munch, is pure music, typical of the composer in its harmonic flavor, its play of rhythms and its frequent odd effects of instrumental color—like the whirrings in woodwinds, and little clusters of pizzicatos in the strings. Speaking in strictly general terms, you probably could call the work a modern variety of symphony with its three movements of contrasting speed and character.

Martinu's title is explained only to the extent that at the beginning of each movement is written a brief "parable" ("a fictitious narrative, usually brief and simple, which, under the guise of facts of familiar or common occurrence, conveys moral or spiritual truth"—Webster).

Over the first movement is one from Saint-Exupery about the fact that once you have encountered a work of art (in this case sculpture) your thought and spirit have been altered by the experience; over the second, also from Saint-Exupery, a parable of the eternal cycle of life from flower to fruit to seed and to flower again, perceived in a garden. The last is by playwright Georges Neveux, the parable of Theseus, who slew the Minotaur, now vanquished by the woman Ariadne.

### What Does He Mean?

Now just how closely these parables relate to the actual music, only Martinu can say, and he has not—yet. I doubt that many will brood and burn over any arcane associations between words and notes. A great many more, myself for the time being, at least, will simply try to enjoy the music, and it is, for logic and skill and idiom and an emotional quality not easily defined, highly enjoyable. But I'll bet double-stops against double-sharps that those parables are going to cause no end of complication.



So far as one could say of a first performance, the Orchestra was in superb fettle, as it had been in Schumann's grave and noble and neglected Overture, and as it was to be in Roussel's also neglected and very healthy Flemish Rhapsody. Certainly Dr. Munch's conducting represented his best.

Next week the Orchestra will go on tour. At the concerts of Feb. 27 and 28, Dr Munch will present Berlioz Overture to "Benvenuto Cellini"; the D major Serenade No. 1, of Brahms, and Strauss Domestic Symphony.

### THE PARABLES

By BOHUSLAV MARTINU

Born in Policka, East Bohemia, December 8, 1890

The score, according to a notation on the manuscript, was completed at Schonenberg Pratteln, February 9, 1958. The first movement bears the date, Rome, July 1, 1957; and the second movement, Rome, July 21, 1957.

The following orchestra is required: 3 flutes, 3 clarinets, 3 oboes, 3 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum and cymbals, triangle, small drum, military and snare drums, tam-tam, xylophone, harp, and strings.

*The Parables* are dedicated to Charles Munch.

THE "Parables" consist of a paragraph at the head of each movement, evidently intended as a sort of motto. The first two are taken from the posthumous work by Antoine de Saint-Exupéry, *Citadelle*: the parable of a sculpture and the parable of a garden. The third is the parable of a labyrinth, and is taken from *Le Voyage de Thésée* by Georges Neveux (Neveux is the French playwright from whose play, *Juliette*, Martinu found the text for his opera of that name).

#### *The Parable of a Sculpture*

And the sculptor fixed the likeness of a face in clay. And you walked by and passed before his work and you glanced at the face and then walked on your way. And then it happened that you were not quite the same. Slightly changed, but changed, turned and inclined in a new direction, only for a while perhaps, but still for a while.

A man thus experienced an indefinable impulse: he lightly fingered the clay. He placed it in your path. And you were caught with this same indefinable impulse. And it would not be otherwise if a hundred thousand years had intervened between his gesture and your passing.

#### *The Parable of a Garden*

And when I am in the garden, which with its fragrance is my own domain, I sit on a bench. I contemplate. The leaves are falling and the flowers fading. I sense both death and new life. But no oppression. I am all vigilance, as on the high sea. Not patience, for there is no question of an end but the pleasure of change. We go, my garden and I, from the flower to the fruit. But then on to the seed. And from the seed toward the flowering of the year to follow.

#### *The Parable of a Labyrinth*

*Theseus*: Who are you?

*The Man*: The town crier. It is I who announce marriages and deaths. You are already in the labyrinth.

*Theseus*: Who are you?

*Young Girl*: I am called Ariadne. What are you called?

Behold Theseus, the man who had to vanquish the Minotaur. Behold him vanquished by a woman.

. . .

It is a fact, but no cause for romanticizing, that Martinu was born in a belfry. He could hardly have gazed upon the little community of Policka (near the Moravian border) as a speculative philosopher in an ivory tower. His father was the town bell-ringer as well as a simple

shoemaker and a kindly parent, and dwelt with his wife and four children in an apartment in the five-spired church. Bohuslav, the youngest, studied and became proficient upon the violin, tried to compose (with little guidance), and developed his lifelong fondness for reading and for the theatre. At sixteen he was sent to Prague, where he attended the Conservatory and later the Organ School. It soon became apparent that he would become neither a great violinist nor a great scholar. He found music in his own way, and not by the book. He nevertheless obtained a place among the second violins of the Czech Philharmonic Orchestra. Since both the Orchestra and the National Opera were ambitious as to repertory, he soon became acquainted with the great musical currents, new and old.

In 1915 he returned to Policka where he could manage to avoid being drafted into the Austrian Army. There he taught, learned to play the piano, and composed. In 1920, he returned to his place in the Czech Philharmonic in Prague, composed music which was performed, and became interested in the music of Debussy, Ravel, Dukas or Roussel against a prevailing adherence there to German ways. In 1923, he went to Paris to study with Albert Roussel, who became his



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So far as one could say of a first performance, the Orchestra was in superb fettle, as it had been in Schumann's grave and noble and neglected Overture, and as it was to be in Roussel's also neglected and very healthy Flemish Rhapsody. Certainly Dr. Munch's conducting represented his best.

Next week the Orchestra will go on tour. At the concerts of Feb. 27 and 28, Dr. Munch will present Berlioz Overture to "Benvenuto Cellini"; the D major Serenade No. 1, of Brahms, and Strauss Domestic Symphony.

### THE PARABLES

By BOHUSLAV MARTINU

Born in Policka, East Bohemia, December 8, 1890

The score, according to a notation on the manuscript, was completed at Schonenberg Pratteln, February 9, 1958. The first movement bears the date, Rome, July 1, 1957; and the second movement, Rome, July 21, 1957.

The following orchestra is required: 3 flutes, 3 clarinets, 3 oboes, 3 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum and cymbals, triangle, small drum, military and snare drums, tam-tam, xylophone, harp, and strings.

*The Parables* are dedicated to Charles Munch.

THE "Parables" consist of a paragraph at the head of each movement, evidently intended as a sort of motto. The first two are taken from the posthumous work by Antoine de Saint-Exupéry, *Citadelle*: the parable of a sculpture and the parable of a garden. The third is the parable of a labyrinth, and is taken from *Le Voyage de Thésée* by Georges Neveux (Neveux is the French playwright from whose play, *Juliette*, Martinu found the text for his opera of that name).

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closest friend. He lived in Paris for seventeen years. His tastes were moderate and orderly; he had little sympathy with the "*Groupe des Six*," with the exception of Honegger. Many of his works (notably *Vanishing Midnight*, *Half-Time*, the first Piano Concerto and String Quartet, the opera *The Soldier and the Dancer*, the ballets *Istar*, *Who Is the Most Powerful in the World?* and *Revolt*) were performed in Prague or Brno by 1928. Paris heard several of his ballets and chamber works in these years. Serge Koussevitzky in Boston introduced *La Bagarre* in 1927, *La Rhapsodie* ("*La Symphonie*") in 1928, and the Concerto with String Quartet in 1932. Martinu thus became a conspicuous figure in contemporary music. In the early thirties he gave more attention to chamber music and music for chamber orchestra. Mrs. Elizabeth Sprague Coolidge commissioned the String Quintet (1927) and the String Sextet (1932). The Concerto for String Quartet with Orchestra was the first of several scores in the concerto grosso form. His principal operas were *The Miracle of Our Lady* (1933) and *Juliette* (1936-37), first performed in Brno and Prague respectively.

When France was invaded in May, 1940, Martinu, with his wife, Charlotte Ouennchen, whom he had married in 1931, fled Paris, for his record as an active nationalist in Prague would have caused his arrest by the Nazi troops. The two managed to board a train, leaving behind all their possessions, including the composer's manuscripts, many of which were put into a suitcase and lost in the confusion. Charles Munch, who had conducted the composer's Cello Concerto in Paris and otherwise befriended him, found shelter for the couple in Rancon, near Limoges. They made their way to Aix-en-Provence and Marseilles, and after many delays succeeded with friendly help in obtaining passage on the steamship *Exeter* from Lisbon on March 21, 1941, and were met by musical friends in New York ten days later.

Dr. Koussevitzky ordered an orchestral work for the Koussevitzky Music Foundation, and likewise invited Martinu to be the guest composer on the faculty of the Berkshire Music Center for the summer of 1942. The result of the commission was the First Symphony, completed in the same summer, and introduced November 13, 1942. Three more symphonies were to follow in the American years. The Violin Concerto, written for Mischa Elman, was likewise introduced at the Boston Symphony concerts (December 31, 1943). The Concerto for Two Pianos and Orchestra was introduced by the Philadelphia Orchestra on November 5, 1943 and was performed by the Boston Symphony Orchestra in 1944. Charles Munch introduced the Third Piano Concerto to Boston on October 13, 1950 (with Firkusny as soloist). The *Fantaisies Symphoniques* (really the Sixth Symphony) was composed for Dr. Munch, first performed as a part of this Orchestra's Seventy-fifth Anniversary, and likewise carried to Munich and Paris during the European tour of 1956. The *Mass for the Field of Honor*, performed at the Berkshire Festival in 1956, completes the list to date of Martinu's music at the concerts of this Orchestra.

They were received in Pleasantville, Edgartown (Martha's Vineyard) and Jamaica, Long Island, and by the end of the year Martinu had composed the *Concerto da camera* for solo violin (for Paul Sacher in Basel) and revised other works.

The strange fate of the Concerto Grosso is characteristic of a composer subjected to the hazards of war. When it had its first performance by the Boston Symphony Orchestra on November 14, 1941, from the manuscript, the composer told this story:

"The work has had a singular destiny. Written in Paris, in 1937, it was to have been published by the 'Universal Edition' in Vienna, and its first performance was set for the season of 1938 in Paris. Then came the '*Anschluss*,' and I was without news of the score; the première was prevented by the impossibility of receiving the orchestral parts and the manuscript. A year afterwards, events prevented the 'second' première, this time at Prague, where from that time my works have been banned from the repertoire.\* At last I expected a real première in Paris in the month of May, 1940, under the direction of Charles Munch. I received my manuscript after many difficulties, and after it had undergone some highly involved wanderings. Everything was ready, the hall hired, but events in France did not permit it to be heard. The whole thing was called off, and the manuscript was lost during my retreat from Paris.

"By a lucky chance, the Czecho-Slovak conductor George Szell had rescued a copy of the work from Prague, just in time. I had no idea of the existence of a copy, and it was a happy surprise to learn of it on my arrival in America."

\* This statement applies to the war.



SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## *Seventeenth Program*

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FRIDAY AFTERNOON, FEBRUARY 27, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 28, at 8:30 o'clock

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BERLIOZ ..... Overture to "Benvenuto Cellini," *Op.* 23

BRAHMS ..... Serenade No. 1, in D major, *Op.* 11

Allegro molto

Scherzo: Allegro non troppo

Minuets I and II

Rondo: Allegro

INTERMISSION

STRAUSS ..... Symphonia Domestica, *Op.* 53





**JAMES STAGLIANO**

James Stagliano, the Principal Horn of the Boston Symphony Orchestra since 1946, was born in Catanzarro, Italy. He was brought to Detroit at six and, growing up there, studied with his uncle Albert Stagliano, principal horn in the Detroit Symphony under Ossip Gabrilowitsch. James Stagliano has played in the Detroit Orchestra and as principal in the orchestras of St. Louis, Chicago, Los Angeles, and Cleveland.

## Program of Pictorial Music<sup>BSo.</sup> For Imaginative Listeners

CSM-2-28-59 By Harold Rogers

Symphony subscribers can approach Symphony Hall this weekend without trepidation. There are no premières. There are no moderns. They can settle back on pillows of convention, relax their mental muscles, and enjoy themselves.

Yet there is much more than mere enjoyment in Charles Munch's program this week. Though they may be traditional, the works by Berlioz, Brahms, and Richard Strauss are not played often enough to qualify as chestnuts. There are many interesting things to listen to, and, as in the case of Strauss's "Symphonia Domestica," to listen for.

When Dr. Munch opened with the Berlioz Overture to "Benvenuto Cellini," the music spoke in the same mysterious way as do nearly all his works. Berlioz does more than take the listener back into his own period, the nineteenth century. He enables us to step into the heroic tonal canvas that he sets before us. Chords of memory are set in sympathetic vibration, summoning up visions of things we have never consciously experienced. We find ourselves in "that lost land, that soft clime, in the crimson evening weather" of Bulwer-Lytton's recalling.

Not so with Handel or Mozart whose moods, in spite of historical or mythological sources of inspiration, remain rooted in the eighteenth century. Berlioz was a visionary; his music could not otherwise free the imagination as it does. Non-programmatic Brahms, of course—or any absolute composer—cannot give us this type of emotional transport.

The emotions touched by Brahms are set to ringing without a sense of time or place, and for this reason they are purer, perhaps, than those of Berlioz. But one should not look for anything very deep in Brahms' Serenade No. 1, his Opus 11 heard yesterday afternoon. It is a youthful work that makes no pretensions of being more than its title indicates. Though he does not handle the orchestra with the mastery he was to gain later, he was none the less sure.

He wrote a successful entertainment.

If Dr. Munch obviously enjoyed himself while conducting the Berlioz and the Brahms, thus making ingratiating music as he usually does, he manifested an even greater sense of verve in the "Symphonia Domestica."

Here we need only observe the scenes of marital bliss that Strauss sets before us—to listen to the easy-going and dreamy husband, his vivacious wife, and their tranquil child, forever playing nearby (those cheerful little undercurrents). There is a lullaby when the child is put to bed, and a love scene, painted in Straussian splendors; there is even a merry dispute the following morning that resolves in a joyous conclusion (a climax such as only Strauss could build).

No, there was no exercise for adventurous eardrums, just glorious sounds and plenty of pictures for imaginative listeners.





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No, there was no exercise for adventurous eardrums, just glorious sounds and plenty of pictures for imaginative listeners.



## Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 17th program of the 78th season yesterday afternoon in Symphony Hall. The program:

Overture to "Benvenuto Cellini," Op. 23, Berlioz  
Serenade No. 1, in D major, Op. 11, Brahms  
Symphonia Domestica, Strauss

By ROBERT TAYLOR

Richard Strauss's *Symphonia Domestica*, which received a joyous reading from Charles Munch and the Boston Symphony Orchestra yesterday, belongs to the curious realm of masterpieces that triumph over skulking bad taste. One feels covert enthusiasm for its musical grandeur; and then one is recalled to the program that inspired it, and feels as silly as if all the magnificence had been lavished on, say, the tonal Adventures of Peter Pan.

This, I think, is the reason why the "Symphonia Domestica" is not presented more often here, and why it remains a bizarre and unique achievement. Strauss was quite right in asserting that his tone poem to domestic bliss should be heard in the abstract. The human mind being what it is, however, cannot help conjuring up the narrative that Strauss later endorsed, perversely, as his inspiration.

### Gumdrop Fantasia

Of course, the story, as the score indicates, was Strauss's motivating power. He sought to celebrate a day of family tranquility. Papa, Mama, Baby, the Baby's Bath, The Clock That Strikes Seven, The Quarrel and Reconciliation—all the figures of a gumdrop fantasia are present for anyone who wants to digest a sticky fable. But there is a strange ambivalence to the whole thing; for, however, sentimental Strauss may have been in describing his program—in presenting his idealized version of his private life—in actuality, when it came to setting the notes down on paper, he ceased confusing himself with Dr. Spock.

I suppose it is impossible, once one has discovered what it is "about," to disengage the mind from the literal scheme of the "Domestica," instead of hearing the work, the program forces one to listen for the baby's rattle and the gurgle of bath water. Yet it was the merit of yesterday's fine-grained performance that these sound effects merged into the unsullied symphonic development of pure music.

Dr. Munch applied the radiant orchestral colors of the Adagio delicately; the polyphonic elaboration was clearly stated; the berceuse emerged with exquisite tenderness; over the whole shimmered an elusive and subtle texture of poignant feeling that a coarser, more 'heroic' interpretation would eschew. (It was possible, for example, to discern the wealth of genuine lyricism in such a passage as that allotted to the oboe d'amore, rather than the earth-bound allusions.) A minor mishap occurred in the Introduction when the conductor dropped his baton; but it was retrieved by violinist Alfred Krips, and Dr. Munch carried out the complete concept in a most engaging and lucid style.

What Strauss had to say in the "Domestica" was banal; his way of saying it was not. And it seems to me proof of his genius that he seemed to provide the only music of real substance yesterday. The Brahms Serenade has not been performed at these concerts since 1902 and the lapse is understandable, for the score is an apprentice work in which the youthful Brahms was learning the mastery of his craft by modelling himself after Beethoven and Mozart.

### Chaste Sweetness

The score is replete with charm, with flashes of blithe melody and a chaste and fastidious sweetness; yet it lacks the distinctive stamp of the creative intellect, the technical control that Brahms was to later exhibit in the symphonic form. In my program notes I see that the conductor, Johann Herbeck, falls into the category of purblind prophet for observing that he thought Brahms, at this point, overpraised. But Herbeck knew what he was saying.

The Overture to "Benvenuto Cellini," which opened this striking program of lesser-played

items, acquired a dramatic elan that makes one wonder why it's such a neglected affair. True, the music possesses the air of the theater for which it was intended, still it exhibits all the vitality and exhilaration of the "Roman Carnival" Overture. The bracing sweep and swagger of its presentation yesterday did not scant the dark, underlying current of brooding (expressed pizzicato in the lower strings) amid the robust Renaissance bravura.

## The Symphonia Domestica Has Glowing Performance

*Article 2-28-59*  
THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 17th program of the Friday-Saturday series. Charles Munch, music director, conducted Berlioz' Overture to "Benvenuto Cellini"; the Serenade in D major, No. 1, by Brahms, and Richard Strauss' *Symphonia Domestica*.

By CYRUS DURGIN

Dr. Charles Munch this week has been able to formulate a Boston Symphony Orchestra program which avoids overly familiar music. The result is a concert of freshness and exceptional interest. As matters turned out yesterday, conductor and orchestra rose magnificently to the occasion and achieved a glowing performance of Richard Strauss' *Symphonia Domestica*.

For not readily discernible reasons, Dr. Munch had not given us the *Domestica* since 1949, near the beginning of his first season here. Accordingly both the work itself and his approach to it, after nearly

a decade, had whetted one's anticipation.

The *Domestica*, with its alternately droll and sentimental regard for the principle and the details of family life, including the baby's bath and the not uncommon disputes between Papa and Mama, might not be thought to have exceptional appeal to an interpretive artist.

But the purely musical side is something else again, with its large design, its blends and contrasts of instrumental colors, and the exacting details of Strauss' counterpoint. These are a powerful challenge to a dynamic conductor, and, not unexpectedly, Dr. Munch seemed to have been fired by the challenge.

From a beginning of comparatively low voltage, this reading took on power and tension, until, midway in the score, the attentive listener was well aware that the or-



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chestra had similarly responded, and that we were hearing a remarkably intense but superbly controlled performance.

The tone was marvelously rich and deep, the moving contrapuntal voices as clear as you could have wanted, and imagination was playing freely between conductor and orchestra.

At the end, consequently, there was a large and wholly merited ovation. This performance, from a conductor who has never seemed to be deeply sympathetic to Strauss, though on the other hand he has not shunned that composer, was truly by way of being an artistic dividend of the season.

As for Brahms' D major Serenade, that first essay of the uncertain young Johannes with orchestra is today distinctly a novelty. You are much more likely to read about it in biographies and studies of Brahms than you are to hear it.

### Third, Fifth Omitted

Dr. Munch had played the score at Tanglewood last Summer, omitting the third and fifth movements. In this same reduced fashion, the Serenade was heard yesterday. The texture, quite naturally, is curious. Romanticism, in subdued manner, is the key to the first movement, with its horn calls and, for Brahms at that time, fairly expansive melody.

As an artistic descendant of Beethoven and Schumann, Brahms hardly could have avoided suggestions, if not outright reminiscences, of those masters when he was 25. Yet there is much more of Brahms himself in the Serenade, and page after page heralds in a way the more experienced and sure-handed Brahms to come in the Haydn Variations and the four symphonies. You can spot certain episodes strikingly like portions of the later orchestral works, as if, in the Serenade, he was almost making sketches of what years afterward would be emerged in finished and much more polished form.

There are, too, the clumsy places, clumsy in balance and blend of instruments, that plagued Brahms during much of his life. But in respect of rhythm, the full-grown Brahms appears in the Serenade.

After an unaccountably very rough beginning in Berlioz' Overture, the "Benvenuto Cellini" introduction went with the passion and the song and the richness we associate with Munch's performance of this composer.

Next week the conductor will present the Suite from Faure's "Pelleas and Melisande"; Honegger's Fourth Symphony, "The Delights of Basel," and the Brahms Violin Concerto with Christian Ferras as soloist.

## Eighteenth Program

FRIDAY AFTERNOON, MARCH 6, at 2:15 o'clock

SATURDAY EVENING, MARCH 7, at 8:30 o'clock

FAURÉ..... "Pelleas et Melisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op. 80*

- I. Prelude: Quasi adagio
- II. "Fileuse": Andantino quasi allegretto
- III. Sicilienne: Allegretto molto moderato
- IV. "The Death of Melisande"; Molto adagio

HONEGGER..... Symphony No. 4, "Deliciae Basilienses"

- I. Lento e misterioso; Allegro
- II. Larghetto
- III. Allegro

### INTERMISSION

BRAHMS..... Violin Concerto in D major, *Op. 77*

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

SOLOIST  
CHRISTIAN FERRAS



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CHRISTIAN FERRAS





Christian Ferras, French violinist, will make his United States debut with the Boston Symphony Orchestra at the concerts this weekend. *CSM 3/5/59*

## Ferras, French Violinist, Is Soloist With Symphony

Christian Ferras, the young French violinist, will make his United States debut with the Boston Symphony Orchestra, with Charles Munch as conductor, on Friday afternoon at 2:15, and Saturday evening at 8:30, as soloist in the Brahms Violin Concerto in D major, Op. 77. Dr. Munch will begin the program with the Suite from incidental music to "Pelleas and Melisande" by Gabriel Faure and Arthur Honegger's Symphony No. 4, "Deliciae Basilienses."

Ferras was born at Le Touquet in northern France in 1933 and began his musical studies at the age of 7. He was a student at the Paris Conservatory and in the years of 1948 and 1949 won two major awards—the first prize at the international competition at Scheveningen and first prize in the 1949 Marguerite Long-Jacques Thibaud competition in Paris. Ferras has been guest soloist with the leading orchestras of Europe and made his North American debut with the Montreal Symphony in November, 1957. Ferras will appear with the Boston Symphony on its final New York tour in Carnegie Hall on Wednesday, Mar. 11, in addition to his two Boston concerts.

Eugene Istomin will be solo-

ist at the Symphony concert on Tuesday, March 3 at 8:30 in Symphony Hall. Dr. Munch will also conduct Schumann's Overture to Byron's Manfred, followed by Beethoven's Piano Concerto No. 4 in G major with Istomin as soloist. The closing work on the program will be the Saint-Saens Symphony No. 3 in C minor (with organ), Berj Zamkochian as soloist.

### CHRISTIAN FERRAS

Christian Ferras was born June 17, 1933, at Touquet in northern France, and began his musical studies at the age of seven. He took first prize at the Paris Conservatoire in 1946 for violin in the class of René Benedetti, and for chamber music in the class of Joseph Calvet. He took further first prizes at the International Competition at Scheveningen in Holland, and the Marguerite Long-Jacques Thibaud Competition in Paris. He has in the last eight years devoted himself to numerous concerts in Europe, playing with its principal orchestras. He toured South America in 1955 and is making his first appearance in the United States at this pair of concerts. He will also appear with this Orchestra in New York on March 11.





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## Plays Brahms Concerto In United States Debut

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 18th program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Faure: Suite from the music to Maeterlinck's "Pelleas and Melisande"; Honegger: Fourth Symphony; "The Delights of Basel"; Brahms: Violin Concerto in D major. Christian Ferras, soloist, in his first appearance in the United States.

By CYRUS DURGIN

Another brilliant violin talent, new to this country, swept triumphantly into our ken yesterday afternoon as Christian Ferras made his United States debut as soloist with the Boston Symphony Orchestra in the D major Concerto of Brahms. Notably a musician, as well as a fiddle virtuoso, Ferras is a Frenchman who will not reach 26 until June 17.

He elected to play one of the most difficult masterworks of the violin repertory, and he played it like a master of more years and experience than he can claim. Brahms' massive Concerto bristles with technical problems, but those of musical style, continuity and expression are just as formidable.

It was sheer joy to observe the seeming ease with which he fingered the strings and dealt powerfully and yet delicately with the bow.

It was also pure delight to hear the intricacies of the solo part—in figurations, wide leaps, chords, octaves, trills, and the episodes of cantabile melody—emerge so accurately upon pitch, so clean and so exact in note values. Nothing was ever scamped or fuzzy.

Above and beyond technicalities was the fine nobility of Ferras' performance. Even the cadenza was musical, far less a virtuoso display than a rhapsodic solo interlude.

To be sure, Ferras was inclined to be free in tempo and on the long side in coming in with the orchestra. This last obliged Dr. Munch to gauge with split-second timing the entry of the instruments, which generally got there before the soloist!

The weight of Brahms' orchestration and its dynamics makes a special problem, but for the most part the violinist was not forced to play louder than indicated to be heard, a factor which counted heavily when the rhythm of the solo violin countered that of the orchestra.

At the end Ferras received a warmly cordial ovation from the Friday subscribers. I am quite sure we shall hear more of him.

The afternoon was one of superlative music-making upon the part of the Boston Symphony, from the hushed pathos of Faure's "Pelleas and Melisande" music through the lyricalities of Honegger's disarmingly affable Fourth Symphony, and the virile force of Brahms.

Dr. Munch singled out first oboe Ralph Gomberg for a well-merited bow in acknowledgment of his solo work in the adagio of the Concerto.

Next week the orchestra will make its final trip of the season, to New York and other cities. At the next Symphony Hall concerts, Mar. 20 and 21, Associate Conductor Richard Burgin will present Beethoven's Quartet in A minor, Op. 132, performed by the massed strings; the Symphony in C by Stravinsky, and Strauss' "Till Eulenspiegel."

## Young French Violinist Plays Brahms in U.S. Debut

By Harold Rogers csm 3-7-59

There are violinists on the concert platform today who make a larger sound than does Christian Ferras; there are those who may have a purer tone and a shade finer degree of accuracy; but there are few who can match this young Frenchman in the fire he ignites.

Here is impassioned playing in its highest sense. Here is artistry that is not only technically astonishing, but emotionally exciting. It makes little difference what he sets his bow to—Alban Berg or Johannes Brahms—the results show the same devoted approach, the same successful result.

He chose the Brahms Concerto for his United States debut yesterday afternoon with the Boston Symphony. When I heard him a year ago in Hamburg, Germany, he played the Berg Concerto; and the applause he won for the Berg exceeded what he won for the Brahms.

Knowing that M. Ferras has the Berg in his repertoire, and knowing, too, what an extraordinary composition it is, at the outset yesterday one could hardly help feeling some disappointment at the prospect of hearing the Brahms again, however monumental it may be. Yet all was forgiven before he had played half the first movement; when he came to the cadenza, all longing for the Berg was blotted out.

There are several good reasons for playing the Brahms. M. Ferras doubtless wished to win his laurels in a new country without giving his listeners the hurdle of a contemporary work. Charles Munch, too, may have had his objections. His season is busy enough without having to prepare a complicated piece like the Berg.

Such being the case, listeners can sit back this weekend and revel in M. Ferras's incandescent performance, the clarity of his trills, the velocity of his tremolos, the accuracy of his doublestops, the facility of his bow.

Dr. Munch's program opened with Fauré's serene Suite from the incidental music for Maeterlinck's "Pelléas et Mélisande." Here Fauré takes us into the Never Land of story-book imagery as easily as does Debussy in his opera on the same subject, though each pursues his own road.

Then Dr. Munch turned to Honegger's Symphony No. 4, "Deliciae Basilienses," and continued the pastoral mood set by Fauré. But Honegger, though captivated by the scenes and folk tunes of Switzerland, injected a good deal of 20th-century starch.



Apr. 3-7-57  
**Symphony Concert**

The Boston Symphony Orchestra, Charles Munch, conducting, presented the 18th program of the 78th season yesterday afternoon in Symphony Hall. Christian Ferras, violin, was the soloist. The program:  
 "Pelleas et Melisande," Suite from the incidental music to Maeterlinck's Tragedy, Op. 80, Faure  
 Symphony No. 4, "Deliciae Basilienses," Honegger  
 Violin Concerto in D major, Op. 77, Brahms

By ROBERT TAYLOR

The art of Christian Ferras, the 26-year-old French violinist who made his American debut yesterday with the Boston Symphony Orchestra, blazes with a cold passion as intense and concentrated as the white core of a taper.

The choice of the Brahms Violin Concerto as a vehicle to display his talent on this important occasion was both admirable and a little dispiriting—the latter, because the piece is a concert cliché if there ever was one, but admirable because Mr. Ferras showed it to us in a new light. There are many approaches to the Concerto, lyric, clinical, elegant, even a boisterous gypsy display has been known to work; but Mr. Ferras's approach is wholly informed by his own temperament.

The type of romanticism in which he conceives the score may be dubbed typically French. That is to say, his emphasis is on passion, a controlled passion, as it were, rather than on the vague and mystical sensuous Germanic poetry inherent in the score. His tone, for instance, is not particularly luscious; in fact at times it becomes thin and slightly acid; minor flaws of intonation may be noted; he does not strive for full-bodied climaxes.

### Compact Utterance

But what the listener gets from his splendid interpretation is a sense of the Brahms as an integrated and compact utterance full of a lashing energy and inspired intelligence. In the opening movement Mr. Ferras subdues his opportunities in the solo spotlight until the cadenza (an elaborate affair, which sounded to me as though it might be an adaptation of the traditional Joachim cadenza, although I'm not sure on this point); but then his character emerges with dazzling authority and stunning rhythmic power, all the more effective because the concept seems coherent, not merely a cluster of fireworks. The adagio is a superbly contrasted section in which the legato bowing discloses no lack of subtle

color; and in the final allegro Mr. Ferras attains a soaring yet wholly disciplined power.

In short, this was a first-rank interpretation, and technically too, the artist presented a formidable image. His sustained legato line is the result of a prodigious technic with the bow. His scrupulous fingering, his stops and security in all positions on the board could not be questioned. Above all, however, he projects his ideas with compelling originality. It is rash to predict his future on the basis of one performance, but the Brahms provided evidence that Christian Ferras may well be one of the masters of the coming generation.

Arthur Honegger's Fourth Symphony, subtitled "The Delights of Basle," is not one of the composer's most graphic scores, although agreeable and touched with a beguiling folk flavor. The mood throughout is one of ruminative wandering among the byways of a cherished city savouring the memories it evokes. The scoring is deft but equally nostalgic, distributing apt quotations of Swiss popular melody with a generous hand.

### Clear Texture

One admires Honegger's polyphonic treatment, the neat and clear orchestral texture, but the Fourth is a trifle too placid to make its way. It is one of those works that its creator must have held in particular affection for the part of his life that the symphony embraces. With all its felicities, though, the Fourth conveys the impression of looking at somebody else's home movies of a vacation trip.

Dr. Munch and the orchestra offered a reading of exquisite refinement here, and in the "Pelleas and Melisande," suite of Faure which opened the program. The suite suffers by comparison with the far greater Debussy opera, but it is lovely, sweet music of a graceful melodic cast. The detail of the interpretation proved notable, and its shimmering texture glinted with the evanescent and delicate interplay of the inner voices.

Next week the Orchestra will be on tour in the East. During the weekend of March 20-21 Richard Burgin will conduct. The program: Beethoven's String Quartet in A minor, Op. 132, performed by string orchestra; Stravinsky's Symphony in C, and Strauss's "Till Eulenspiegel's Merry Pranks."



# Nineteenth Program

FRIDAY AFTERNOON, MARCH 20, at 2:15 o'clock

SATURDAY EVENING, MARCH 21, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

BEETHOVEN.....String Quartet in A minor, *Op. 132*  
(Performed by the string orchestra)

- I. Assai sostenuto; Allegro
- II. Allegro ma non tanto
- III. Molto adagio (Song of Thanksgiving by a Convalescent to the Deity, in the Lydian Mode)
- IV. Alla marcia, assai vivace; Allegro appassionato  
(First performance at these concerts)

## INTERMISSION

SCHUBERT.....Symphony No. 5, in B-flat

- I. Allegro
- II. Andante con moto
- III. Minuetto; Allegro molto
- IV. Allegro vivace

STRAUSS.....\*Till Eulenspiegel's Merry Pranks, After the  
Old-fashioned, Roguish Manner — in Rondo form, *Op. 28*



# Burgin on Symphony Podium

Monitor

21 March 1959

## String Section Plays Beethoven Quartet

By Jules Wolfers

Richard Burgin has brought us some notable first performances when he steps from his concertmaster's chair to mount the podium as associate conductor of the Boston Symphony Orchestra.

Yesterday's first performance, however, could not be considered notable in any way, except possibly as a notable lack of discrimination, if not lack of taste.

The key to the error may be found in the opening paragraph of John N. Burk's excellent program notes for the concert:

"When, in 1824, the Ninth Symphony lay completed and at last ready for the copyist, string quartets became Beethoven's whole tonal existence. Larger schemes, earlier indicated in the sketchbooks, lay quite dormant. He was completely attuned to the succinctness and economy of four fluent string voices. The result was the last five great quartets which occupied his musical thoughts exclusively through the three years of his life that remained."

It was in these last great works that Beethoven reached a height of expression which made its points all the more telling by

being scored for the lucid, simple, and severe string quartet. A string orchestra is not simply a string quartet magnified or made louder. It is a different thing altogether, with different tone and a different mode of expression.

Yet these considerations did not prevent Mr. Burgin from presenting the String Quartet in A minor, Op. 132, performed by the whole string section. For those who know the work well in the original version, the performance yesterday could not have been a happy experience. Certainly it was not for this reviewer.

It was in the Opus 132 that Beethoven offered a "Song of Thanksgiving by a Convalescent to the Diety," to quote from his subtitle for the third movement. This song became effusive and fulsome when expressed by the whole string choir. And one could go on pointing out changes of meaning and emphasis this noble work suffers when given a full stereophonic treatment, so to speak.

This is not to say that we did not hear some beautiful sounds. As far as quality and competence of performance was concerned, there was no fault to

find in pitch, timbre, ensemble, and response to the conductor's directions.

There was no controversy at all, however, in the second half. Mr. Burgin gave us a Schubert Fifth Symphony that did full justice to the joyful and simple score. Simplicity is the most difficult quality for an interpreter to capture, but the conductor did indeed catch the quality in delightful and wholesome style.

As for the finale — who can ever resist Strauss's "Till Eulenspiegel's Merry Pranks"? Here conductor, players, and hearers all had a good time as they followed the completely outrageous behaviour of the impudent rascal. Here, too, the level of the performance was high in what the Germans call a completely "unbuttoned" quality—at ease, with freedom and gusto.

# Massed Strings Play <sup>Globe</sup> Quartet of Beethoven

By CYRUS DURGIN 21 March 1959

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, yesterday afternoon, and will repeat tonight at 8:30, the 19th program of the Friday-Saturday series. Richard Burgin, associate conductor, presented the A minor Quartet, Op. 132, of Beethoven in performance by the massed strings; the B-flat Symphony, No. 5, by Schubert, and Strauss' "Till Eulenspiegel."

Richard Burgin is at the helm of the Boston Symphony Orchestra this week, while Charles Munch takes a respite between the final tour of the season and rehearsals of the pre-Easter performances of the Bach "St. Matthew" Passion.

As usual, the imaginative and questing Mr. Burgin brings us a touch of novelty in performance by the massed strings, of Beethoven's Quartet in A minor, Op. 132. Though new "to these concerts," the Quartet in this guise, as John N. Burk reminds us in his program notes, had been conducted by Mr. Burgin before, at the wartime "Seersucker Symphonies" in August, 1943.

The score remains unaltered; the parts merely are multiplied, a fact which forestalls alarmed purists from summoning the esthetic police. In general, the effect is good; Beethoven is done no violence and a masterpiece of a certain proportion is expended into a masterpiece of larger dimension.

Yet it might have been better if such alteration as addition of a double-bass or two, in unison with the cellos or at the octave below, had been attempted. One cello as foundation for two violins and one viola is not the same proportion or weight of sound as 11 cellos beneath 17 first violins, 16 seconds and a dozen violas.

Even if you take Berlioz' dictum that the power of one cello will equal that of two upper strings, the proportion is still 'way off. Consequently, my ears were starved for the vitamins of a robust bass.

Everything has its cost. If amplification of four string voices does increase tonal depth and richness, it also takes away the clear "bite" which characterizes the interplay of a string quartet. This was perceptible from time to time except, of course, in that glorious flow of song which is the adagio.

The rehearsal problems generated by this massed performance must be considerable: the smooth exactitude of ensemble in tricky passages; the rearrangement of dynamic levels to allow for the different proportions of melody, inner voices and bass, and the clear iteration of rhythm in passages intended for smaller numbers.

In general, the A minor Quartet sounded well, though, because of its own inward lyrical nature, far less dramatic than the mighty C-sharp minor Quartet of Beethoven which Dimitri Mitropoulos conducted with the Boston Symphony strings years ago.

Beethoven evidently had the lion's share of rehearsal attention, for it has been reported that so much work was essential that the originally sched-



uled Stravinsky Symphony in C had to be replaced by Schubert's little Fifth Symphony, the near-Mozartian "symphony without trumpets and drums."

This seems likely, for although the Schubert went vivaciously, it lacked the finest Boston Symphony polish; the slow movement was a trifle too fast, and—horror of wonders!—there was a conspicuous early entry of violins in the last movement. As for "Till Eulenspiegel," this was perhaps the fastest account of it I ever have heard, and it was, here and there, thick and coarse in texture.

Mr. Burgin can do better, as we all know, for he is a fine musician as conductor. Certainly he had triumphed with Beethoven. But you can accomplish only so much in a given space of time.

# STRING QUARTET IN A MINOR, *Op. 132*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827)

This Quartet was first publicly performed on November 6, 1825, in Vienna. It was published in September, 1827, and dedicated to Prince Nicolaus von Galitzin.

The Quartet is here performed by the duplication of the parts and without alteration. It was so performed under the direction of Mr. Burgin on August 29 and 30, 1943, in Sanders Theatre and New England Mutual Hall, at the final concerts of a special summer series by members of the Boston Symphony Orchestra.

WHEN, in 1824, the Ninth Symphony lay completed and at last ready for the copyist, string quartets became Beethoven's whole tonal existence. Larger schemes, earlier indicated in the sketchbooks, lay quite dormant. He was completely attuned to the succinctness and economy of four fluent string voices. The result was the last five great quartets which occupied his musical thoughts exclusively through the three years of his life that remained.

The first three of them were written for Prince Galitzin, in St. Petersburg: the Quartet in E-flat, *Op. 127*, the Quartet in A minor, *Op. 132* and the Quartet in B-flat, *Op. 130* (they were written in this order but published as the opus numbers indicate). The E-flat Quartet was ready in 1824 and the other two before the next year had

ended. The great Quartet in C-sharp minor and the final Quartet in F were completed in 1826.

Beethoven had worked on the A minor Quartet in 1824, before the Ninth Symphony was finished. The theme for the finale he had intended for the Symphony when he contemplated an instrumental finale for that work. The Adagio did not figure in the first draft of the Quartet, but was added in May, 1825, on his recovery from an illness. The antique raised fourth showed that his interest in the church modes was still alive, and inseparable from religious thoughts. He wrote in a conversation book a title for this movement which was later changed: "Hymn of thanksgiving to God by an invalid on his convalescence. Feeling of new strength and reawakened feeling." The work upon the A minor and B-flat quartets in 1825 is so closely intermingled that the "Alla tedesca" which went into the latter may have been contemplated for the former. This drift of plans shows the busy continuity of the artist's musical state of mind as the succession of quartets progressed.

• •

The first movement is a remarkable piece of constructive integration. One may lay a finger upon the main theme, introduced by a flourish of the first violin and to be persistently worked, a lyric theme of the

second group in a contrasting F major over a triplet accompaniment. Boundaries of the usual three sections can be faintly discerned. But these observations are not even the beginning of an approach to the core of the matter. Beethoven seems to have followed the general trodden path quite absent-mindedly and only because the problem which engrossed him, taking its own form, did not come into conflict with habits of structure. The sustained introductory chords, where anguish seems stilled in faith, are the basic spirit of the movement as they recur, shadow-like, making their harmony subtly felt. The outward voice of the movement is that of the opening:

*Assai sostenuto.*

Violino I.

Violino II.

Viola.

Violoncello.

which has the same characteristic plaint of the falling half-tone from



sixth to dominant conspicuous in the F minor Quartet. The 'cello gives out this F-E in the second bar of the four-note introductory motto; the violin passage which ushers in the theme poises on it. The theme repeats it twice and sends it into sequential repetitions until the tension breaks with a forte unison descent upon a rhythm which has grown from it. These few bars can be taken as a characteristic link in the chain of events which comprise the whole movement. Plaints gather into an outburst of passionate energy, which in turn gives way to the calm of the introductory motto chords or the clear and healing major of the second theme. The principal theme engenders many episodes which are a part of itself, and which are combined with it closely and organically. In place of an orthodox development there is what might be called a second exposition, which is not repetitious, but vital and generative. The second movement, in a relieving A major, is in scherzo form with repeats and da capo. The trio is in the character of a German dance, the tune carried by the violin in its high range. It has a certain affinity with the "Alla tedesca" in the B-flat Quartet.

Over the Molto Adagio Beethoven wrote: "*Heiliger Dankgesang eines Genesenen an die Gottheit, in der Lydischen Tonart*" (translated into Italian in the printed score), and over the alternate Andante: "*Neue Kraft fühlend.*"\* The Adagio section occurs three times,

\* With a sense of renewed strength.

treated as a varied chorale on its recurrences. The intervening Andante occurs twice, elaborated on its second appearance. The five-part song form is suggested, and the alternate Adagio and Andante sections in the slow movement of the Ninth Symphony recalled. The Andante serves as a foil for the Adagio because of its melodic flow after the almost static chords of the Adagio as it is first heard. The fresh D major, following the modal harmonies, gives a sense of restoration similar to the F major of the first movement. The chords of the Adagio have a remote, mystic, ethereal quality, far different from those which opened the Quartet, the modal intervals\* giving a special coloring:

Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart.  
(*Canzona di ringraziamento offerta alla divinità da un guarito, in modo lidico.*)  
Molto adagio.



\* The scale of F major with a B natural.

The placid, motionless chant is beautifully conveyed by the four instruments. As it returns, the four voices move alternately, with a suggestion of antique choral counterpoint. The minimum note value is the eighth; when the adagio returns once more, to end the movement, it is the sixteenth. This last section is marked "*Mit innigster Empfindung*" ("With the most intimate feeling"). The hushed spell of this close is quite beyond description. It is a high point in all the quartets — in all the music of Beethoven.

A march movement (in A major) of twenty-four bars in two repeated sections is music of joyous summoning. The Ninth Symphony is again recalled, and the impression is strengthened as there follows an agitated recitative, full of anticipation. The finale, the theme of which was sketched two years before, and intended for the Ninth Symphony, is set in a rondo, a form Beethoven had long ceased to use. Its use here is understandable; the composer wished to make this theme dominate, not only by rich fragmentary manipulation, but by dramatic returns in toto and in the now dramatically important A minor tonality.\* These returns are made the more effective by the sudden preliminary

\* The F to E interval, which links the recitative with the finale in a single adagio bar, is reiterated by the second violin through the entire statement of the theme, giving it its poignant minor character.

hushing of the other voices. A long crescendo leads to the final presto, and the sounding of the theme at last in the joyous A major. Descending unison octaves, just before the final cadence, are a last reminiscence of the Ninth Symphony.

. . .

Beethoven maintained a contempt for the various publishers who at this time were after his music — Schott and Sons in Mainz, Peters in Leipzig, Schlesinger in Paris. Conflicting promises by him were not unknown. He thus expressed himself to his friend Carl Holz, who was acting as intermediary at this time: "It is immaterial which hellhound licks and gnaws my brains since it must be so, only see that the answer is not delayed too long. The hellhound in L. can wait and meanwhile entertain himself with Mephistopheles (the Editor of the Musik L. Zeitung) in Auerbach's Cellar; he will soon have his ears tweaked by Beelzebub, the chief of devils."

The "hellhound in L." was Peters in Leipzig. Thayer recounts the negotiations over the A minor and B-flat quartets: "After securing the A minor Quartet and an assurance that he should also have that



in B-flat (he had offered to deposit 80 ducats with a Viennese banker against its completion and delivery and Beethoven had accepted his offer), Schlesinger said that he would purchase the first of the three Quartets from Schott and Sons so as to have all three for his Complete Edition. Karl [Beethoven's nephew], in reporting the fact to Beethoven, expressed his belief that the Schotts would sell for fear that if they did not Schlesinger would reprint the work in Paris without permission. The latter made a strenuous effort to get the autograph score of the A minor, but had perforce to content himself with a copy. Holz represented to Beethoven that the autograph would be an asset for Karl in the future, and Karl was of the same opinion; he supported Holz's assertion with the argument that such *Capitalien* grew more valuable with age and that he was sure Schlesinger would get 30 ducats for the manuscript."



## Twentieth Program

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THURSDAY AFTERNOON, MARCH 26, at 2:15 o'clock

SATURDAY EVENING, MARCH 28, at 8:30 o'clock

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BACH ..... The Passion According to St. Matthew

*Soprano:* SARAMAE ENDICH

*Contralto:* FLORENCE KOPLEFF

*Tenor:* HUGUES CUÉNOD

*Baritone:* MACK HARRELL

*Bass:* JAMES JOYCE

*Harpsichord:* DANIEL PINKHAM      *Organ:* BERJ ZAMKOGHIAN

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HARVARD GLEE CLUB AND RADCLIFFE CHORAL SOCIETY  
ELLIOT FORBES, *Conductor*

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(There will be an intermission between Parts I and II)

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## FLORENCE KOPLEFF

Florence Kopleff, born in New York City, also had her musical education there. She began her professional career as a member of Robert Shaw's Collegiate Chorale. She first appeared with the Boston Symphony Orchestra in Bach's Passion According to St. Matthew on April 3, 1953, and has since sung with this Orchestra both at Tanglewood and in Boston.

## HUGUES CUENOD

Hugues Cuénod, a native of Vevey, Switzerland, studied at the Institut Ribeaupierre in Lausanne, the Conservatory in Basel, and in Vienna. His previous appearance with this Orchestra was on February 18, 1938, when he sang in Fauré's Requiem under the direction of Nadia Boulanger. He has participated in the first production of much new music both here and abroad. In opera he has been more active in Europe, singing at Glyndebourne, La Scala and Covent Garden.

## MACK HARRELL

Mack Harrell has sung several times with this Orchestra, notably in the two Passions of Bach, Beethoven's Missa Solemnis and Ninth Symphony. In addition to his appearances with orchestras, he has sung in various opera houses, notably the Metropolitan Opera Company, where he made his debut in 1939. He was born in Celeste, Texas, and had his principal musical education at the Juilliard School in New York.

## JAMES JOYCE

James Joyce, a native of Boston, has sung numerous parts under the direction of Boris Goldovsky at Tanglewood (1951 and 1952) and with the New England Opera Theatre. He sang in the performance of Bach's Passion According to St. John at these concerts last spring.

## ELLIOT FORBES

Elliott Forbes, who at the beginning of this season succeeded G. Wallace

Woodworth as conductor of the Harvard Glee Club and Radcliffe Choral Society, was born in Cambridge and graduated with honors from Harvard College in 1941. He studied during the summers of his undergraduate years with Nadia Boulanger in France, Malko and Paumgartner in Salzburg, and G. Wallace Woodworth in Concord. He was assistant conductor of the Harvard Glee Club from 1945 to 1947 when, having taken his M.A. degree in Music, he joined the musical faculty at Princeton. At that college he first developed a church choir, the Princeton Freshman Glee Club and the Princeton Madrigal Group. He is now Professor of Music at Harvard. He is currently at work on a revision of A. W. Thayer's *Life of Beethoven*.

## BERJ ZAMKOGHIAN

Berj Zamkoghian, a native of Boston, studied with George Faxon at the New England Conservatory of Music. He is now the organist and choir director at St. Theresa's Church in West Roxbury.

## INTERNATIONAL MUSIC FUND AWARDS

"Arcana," by Edgard Varese, and "Free Variations for Orchestra," by Wayne Peterson, have been announced as the winning compositions in the Recording Guarantee Project of the American International Music Fund. Varese's work was performed by the New York Philharmonic and Peterson's by the Minneapolis Symphony Orchestra. Both will be recorded commercially by those orchestras. The jury consisted of Carlos Chavez, Alfred Frankenstein and Douglas Moore.

## SARAMAE ENDICH

Saramae Endich was born in Steubenville, Ohio. She first came to general public attention as a singer when she appeared in opera productions at Tanglewood. She has since sung at various Berkshire Festival performances. She made her first countrywide concert tour in the season 1954-55, and has since appeared with various orchestras and in opera productions, East and West.

# Monitor 27 March 1959 Harvard-Radcliffe Singers Under Direction of Munch

By Harold Rogers

Bach's St. Matthew Passion, unlike Handel's "Messiah," is not a work that easily survives a poor performance. If it is not heard in a production that is close to sublime, it takes on the characteristics of an endurance contest.

Charles Munch, during his ten years as conductor of the Boston Symphony, has established a tradition of alternating the St. Matthew Passion with the St. John Passion during the Easter season, and this year the lot has fallen to St. Matthew.

But the Symphony Hall performance yesterday afternoon was tarnished; it fell considerably below the inspired statements Dr. Munch has achieved in seasons past. The most disappointing factor was the contribution made by the Harvard Glee Club and Radcliffe Choral Society, singing for the first time in 25 years without the guidance of G. Wallace Woodworth.

Elliott Forbes, their new conductor, had trained them well, but not well enough. Where was the ideal balance between all voices, the superb blend without loss of focus, the instant attacks and dramatic releases? For many years this choral group has been second to none in our community. At present it must bow to Alfred Nash Patterson's Chorus pro Musica and Lorna Cooke de Varon's New England Conservatory Chorus.

The taxing role of the Evangelist was assigned to Hugues Cuénod, a Swiss tenor who has earned an international reputation for his artistry. But he is the kind of artist whose musicianship transcends his voice. It is not a voice for opera, nor even for oratorio. It is for the intima musicale, for music of the Renaissance, for the phonograph recording. It is a reedy voice that changes its quality as it slides into an upper falsetto range. He might be thought of as a latter-day troubadour.

Such a voice, however artistically handled, loses its appeal when it must carry the burden of the solo singing, as Mr. Cuénod does in the St. Matthew. True, he was just recovering from a vocal indisposition; but this was not particularly evident in his singing yesterday.

Were he at his best, he still would have been miscast.

With the chorus and the tenor all but hors de combat, it was almost impossible for Dr. Munch to compensate with his fine orchestral work. There were also commendable performances by Mack Harrell, baritone, who sang the words of Jesus with dignified restraint; by James Joyce, whose basso was eloquent in minor roles; and by Florence Kopleff, contralto, and Saramae Endich, soprano, whose voices are well paired in opulence.

But the fine edge of inspiration had been dulled. There were many more empty seats after the intermission than there had been before it.



## Harvard, Radcliffe Group Assists; Munch Conducts

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat Saturday night at 8:30, the 20th program of the Friday-Saturday series. Charles Munch, music director, conducted the greater part of The Passion According to Saint Matthew, by Johann Sebastian Bach. The chorus was the Harvard Glee Club and Radcliffe Choral Society, prepared by Elliot Forbes. The soloists were Saramae Endich, soprano; Florence Kopleff, contralto; Hugues Cuenod, tenor; Mack Harrell, baritone, and James Joyce, bass. Daniel Pinkham was harpsichordist, and Berj Zamkochian organist.

By CYRUS DURGIN

Dr. Charles Munch once more has followed his custom of presenting at the Boston Symphony concerts in the week before Easter Sunday, one of the Passions of Johann Sebastian Bach. This year it is the turn of the St. Matthew Passion which, yesterday afternoon, he gave in the most dramatic performance of the work I ever have heard.

This was dramatic in the sense that most of the tempi seemed a little faster than usual, even in the chorales, and in the powerful intensity of the singing roles. It was, in its way, almost operatic, though the manner of Bach was surely observed.

Hugues Cuenod as the Evangelist voiced the narrative of Christ's Passion, crucifixion and death with much more warmth of expression than one generally hears in the role. This seemed to set the pattern for the entire performance, although that pattern one may judge to have been outlined by Dr. Munch himself.

The conductor quite noticeably demanded a high intensity from the Harvard and Radcliffe singers in those extended choruses which serve as commentary upon events, and in the shorter ones wherein the chorus takes on the guise of the clamoring mob. That terri-

fying outburst, "Barrabas!" upon a diminished seventh chord, when the mob makes choice of who shall be crucified and who freed, was held longer than usual, and was all the more frightening thereby.

Even the part of the organ, in its dynamic level, seemed bigger than usual, and altogether appropriate. The harpsichord punctuation of the Evangelist's recitatives, seemed to be perfection in precise timing, duration and degree of dynamic emphasis.

In contrast to all this was the unmarred serenity of Mack Harrell's singing of the part of Jesus. He uttered it nobly, movingly, but, it must be said, not always with the most beautiful tone, for often his resonance seemed clouded, too far back in his throat.

The Harvard and Radcliffe choruses had been well prepared by their new conductor, Elliot Forbes. They sang well, their tone was for the most part substantial, though now and again not weighty enough for the competition of the two orchestras. That, however, is a characteristic of young voices: spontaneity sometimes is had at the cost of mature tonal solidity.

Cuenod coped with a role that ranged both too high and two low for his light tenor voice, and he managed it most skillfully. It was not consistently sure in articulation, but it was always clothed with a fine sense of musical style, and the measures which describe the death of Jesus will remain among the finest vocal work I have heard.

Miss Kopleff was in the best of form, with her rich resonance, and sang, especially "Erbarme dich" and "Ach,

Golgotha," most affectingly. (Dr. Munch's tempo in the former was a little fast for my taste, and in the second, erratic, so this chronicler thought.) Miss Endice used her clear, high soprano admirably, and Joyce, taking the multiple bass parts, was extremely good.

Apart from one momentary false wind entry, the Orchestra played gloriously. Messrs. Pinkham and Zamkochian, as aforesaid, contributed much to the general success.

The afternoon concert was given yesterday, of course, to avoid Good Friday. The evening concert as usual will be on Saturday. Not all the St. Matthew Passion can be given in one concert, but the cuts were minimal as possible.

Next week Dr. Munch will conduct Mozart's D major Divertimento for Strings (K. 136), and Mozart's G major Piano Concerto (K. 453) with Nicole Henriot-Schweitzer as soloist. Carlos Chavez, the eminent Mexican composer and conductor who has been lecturing at Harvard, will be guest conductor of three of his own works, his arrangement of Buxtehude's Chacona in E minor (new to these concerts), the Sinfonia India, and the Symphony No. 4, "Romantica," also new to these concerts.



The Boston Symphony Orchestra, Charles Munch conducting, presented the 20th program of the 78th season yesterday afternoon in Symphony Hall. The soloists were Saramae Endich, soprano; Florence Kopleff, contralto; Hughes Cuneod, tenor; Mack Harrell, baritone, and James Joyce, bass; and the program consisted of Bach's St. Matthew Passion. The Harvard Glee Club and Radcliffe Choral Society was conducted by Elliot Forbes; Berj Zamkochian was the organist and Daniel Pinkham the harpsichordist.

**Herald** By ROBERT TAYLOR 27 March 1959

If the Easter drama of Bach's St. John Passion looks outward toward the spiritual, the St. Matthew Passion turns inward. According to his custom of alternating Bach's towering statements of faith during successive years, Charles Munch yesterday presented the more difficult of the two, the St. Matthew. The performance, though it did not scale exalted heights, was a very fine one, nevertheless, throughout.

Merely to compress this work, which looms with the vaulting, complex grandeur of Gothic architecture, into a performance of modern length, presents an awesome task. It is possible to wrangle endlessly about what should be left in, what should be left out. The version offered yesterday at Symphony Hall reflected fidelity to the essential spirit of the meditative St. Matthew Passion.

### Terms of Conflict

Unlike the St. John Passion where the Passion's protagonists are limned in terms of conflict, Jesus pitted against the mob, the characterization of the sublime St. Matthew exists more on the level of both action and of spiritual contemplation. The action, however, is subordinate—as in the soprano and alto duet "So ist mein Jesus nun gefangen," where the duet's commentary is interspersed with choral shouts of "Lasst ihn, haltet, bindet nicht!" Leave Him, bind Him not!—so that the story of Passion serves ultimately to reinforce the pervading faith of the composer rather than as graphic illustration in itself.

The dedication of Dr. Munch to the staggering complexities of the score seemed to me evident in the scope of his reading. From the integration of the choral forces, to the dynamic emphasis (for Bach, of course, was notoriously chary in this regard) to the concern with balance and, above all, with meaning, he brought clarity, refinement and persuasive nobility of purpose.

Moreover, in making his debut at these concerts, the new conductor of the Harvard-Radcliffe groups, Elliot Forbes, demonstrated that the high standards of G. Wallace Woodworth have been maintained. The choral texture achieved a splendid tonal resonance, the attacks and releases at various levels of voice were crisp and disciplined, and the enthusiasm of the singers heightened the musical impact. One could discern their quality in the drawn-out pianissimo of such passages as "Wenn ich einmal."

### Soloists Uneven

The soloists on this occasion were a trifle uneven, I thought. Hughes Cuneod in the protracted role of the Evangelist showed an admirable grasp of the recitativo secco style throughout, and his enunciation was a model of purity. He often encountered difficulty at the top of his range, however, and his voice was less than robust.

Mack Harrell realized the baritone arias with a serene, expressive simplicity, while Florence Kopleff endowed the contralto with an equally lustrous conviction. I didn't form an opinion about the character of Saramae Endich's singing since the sopranos opportunities are restricted, but the little she had to do revealed a professional artistry.

James Joyce as Pilate and the subordinate figures of the Passion, sang with dramatic intensity and distinction. The contributions of Daniel Pinkham, the harpsichordist, and Berj Zamkochian, the organist, added greatly to the power of the performance as indeed did every instrumentalist of the massive undertaking.

In short, this was a satisfactory account, and I was left with only one real reservation. The St. Matthew Passion seems to me one of the few works that benefit from English translation; why can't it be done, and its qualities enhanced, in our own language?

Next week Carlos Chavez will conduct, and Nicole Henriot-Schweitzer will be soloist in Mozart's piano concerto in G major, K.453! Mozart's Divertimento in D major, for strings, K.136; Buxtehude's Chaconne in E minor (arranged for orchestra by Mr. Chavez), and Mr. Chavez's Sinfonia India and Symphony No. 4, "Romantica," are also scheduled.



SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Twenty-first Program

FRIDAY AFTERNOON, APRIL 3, at 2:15 o'clock

SATURDAY EVENING, APRIL 4, at 8:30 o'clock

MOZART ..... Masonic Funeral Music, K. 477  
IN MEMORY OF JEROME D. GREENE

MOZART ..... Divertimento in D major, for Strings, K. 136  
I. Allegro  
II. Andante  
III. Presto

MOZART ..... Piano Concerto in G major, K. 453  
I. Allegro  
II. Andante  
III. Allegretto; Presto  
(First performance in this series)

### INTERMISSION

BUXTEHUDE ..... Chacona in E minor  
(Arranged for Orchestra by Carlos Chávez)  
(First performance at these concerts)

CHÁVEZ ..... Sinfonia India

CHÁVEZ ..... Symphony No. 4 ("Romantica")  
I. Allegro  
II. Molto lento  
III. Vivo, non troppo mosso  
(First performance at these concerts)

Mr. Chávez will conduct his own compositions

### SOLOIST

NICOLE HENRIOT-SCHWEITZER

Mme. HENRIOT-SCHWEITZER uses the Baldwin Piano



**IN MEMORIAM**  
**JEROME D. GREENE**  
October 12, 1874—March 29, 1959

Trustee of the  
Boston Symphony Orchestra  
1938—1950

President of the Trustees  
1942—1945

**CARLOS CHAVEZ**

Carlos Chávez conducted the Boston Symphony Orchestra as guest on April 10-11, 1936, when his *Sinfonia India* and *Sinfonia de Antigona* were on the program. His Symphony No. 5 for String Orchestra was performed at these concerts on February 25-26, 1955, under the direction of Richard Burgin. In the summer of 1953 he was associated with Aaron Copland on the faculty of the Berkshire Music Center at Tanglewood. He is the Charles Eliot Norton lecturer of Poetry at Harvard College for 1958-59.

The youngest of seven children, Chávez was born of a Mexican father and an Indian mother. He studied piano as a small boy with his brother Manuel, and later composition with Manuel M. Ponce (known as the composer of the song *Estrellita*). From Ponce he acquired his first interest in native music, from Pedro Luis Ogazon a wider cultural background. Among his early compositions *El fuego nuevo* (1921) was his first attempt to make use of native percussion instruments. In the following year he traveled to New York and to Europe, where, influenced by the vogue for "machine" music, he composed the ballet *HP* (Horsepower), and works

with a similar tendency for smaller combinations.

In 1928 he returned to Mexico and became Director of the National Conservatory and Conductor of the Orquesta Sinfonica de Mexico, holding the latter position until 1952. In pursuit of his belief in bringing music to his people at large he established a series of free concerts for workers and composed his *Sinfonia proletaria* and his *Obertura republicana* (1935). Nicolas Slonimsky summarizes the art of Chávez in the new *Grove's Dictionary*:

"Chávez exercises a great influence on the development of modern music in Mexico. His principle of tonal economy and his enlightened primitivism are in keeping with the modern trend of musical composition in other parts of the world as well. Although the titles of his works are often programmatic, he maintains that the essence of his music does not depend on extraneous considerations. In his scores of Mexican inspiration he rarely, if ever, uses authentic folk tunes, but rather interprets the native elements in a manner suitable to the artistic expression of his time."

..

**NICOLE HENRIOT-SCHWEITZER**

Nicole Henriot-Schweitzer, in Paris, studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. She was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra. She is the wife of Dr. Munch's nephew, Jean-Jacques Schweitzer, who is also a nephew of Dr. Albert Schweitzer. They were married in Boston in January, 1958.

**SYMPHONY HALL** *Apr 4/5/59*  
**Symphony Concert**

At Symphony Hall yesterday afternoon the Boston Symphony Orchestra, conducted by Charles Munch and Carlos Chavez, with Nicole Henriot-Schweitzer as soloist, presented the 21st program in the Friday afternoon series. The selections were as follows:

Mozart..... Masonic Funeral Music, K. 477 in Memory of Jerome D. Greene.  
Mozart..... Divertimento in D major for Strings, K. 136  
Mozart..... Piano Concerto in G major, K. 453.  
Buxtehude..... Chacona in E minor (Arr. for Orchestra by Carlos Chavez)  
Chavez..... Sinfonia India  
Chavez..... Symphony No. 4 ("Romantica")

By ELINOR HUGHES

Spring arrived yesterday afternoon beyond a shadow of a doubt:

the balmy weather that tempted the audience out onto the steps during the intermission of yesterday's concert and the veritable flower garden of pretty hats to be seen all over Symphony Hall bore witness to that pleasant fact.

The program itself, though not necessarily springlike, was lively, varied and unusual in that it contained three "firsts" for these concerts and one of them was a piano concerto by Mozart. The other novelties were Carlos Chavez' arrangement for orchestra of Buxtehude's Chacona in E minor and his own Symphony No. 4, and the composer added further to our pleasure by conducting these two works, and his *Sinfonia India* in addition, with great fire and spirit. The only Solemn note of the afternoon was struck by the playing, at the start of the concert, of Mozart's Masonic Funeral Music in memory of Jerome D. Greene, the orchestra's former president and trustee.

**Fresh and Charming**

Mozart's Divertimento in D major, written when he was only 16, is a fresh and charming work—did Mr. Munch, in selecting it, think that it went with the time of the year?—received an affectionate and lyrical performance, and then came the afternoon's first novelty, the Concerto No. 17 in G major, with Nicole Henriot-Schweitzer as soloist.

As the program notes indicate, it is no fault of the work that it has never been played here before, and assuredly the admirable performance by orchestra and soloist suggests that they would not be averse to playing it again. It is not a showy or spectacular work, and Mme. Henriot-Schweitzer did not attempt any bravura treatment, but performed the solo part in lovely, musicianly balance with the orchestra. The work has gaiety and sadness, passion and excitement all woven together with an exquisite transparent delicacy.

Vitality, not delicacy, is the word to describe the compositions of Carlos Chavez, the gifted Mexican composer and conductor who has not conducted the Boston Symphony for 23 years, at which time his *Sinfonia India* was presented here for the first time and won much favor, being described by The Herald's music critic at that time as "an extraordinary work—remarkably well planned and with something definite to say; an individual creation, not a document of Mexican Indian music."

**Passage of Time**

The passage of time re-enforces this early favorable opinion. Now Mr. Chavez puts us further in his debt with his richly-textured orchestration of Buxtehude's Chacona in E minor for organ, which the orchestra played with wonderful tone and feeling; and with his Symphony No. 4 ("Romantica"), a lyrical composition in three parts, original in style and thematic material.



## Mozart Piano Concerto, Mexican Symphonies Heard

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 21st program of the Friday-Saturday series. Music director Charles Munch conducted Mozart's Masonic Funeral Music (K. 477) in memory of Jerome D. Greene; Mozart's Divertimento in D major for Strings (K. 136), and the Mozart Piano Concerto in G major (K. 453), with Nicole Henriot-Schweitzer as soloist. Carlos Chavez, as guest, conducted his own arrangement of the Buxtehude Chacona in E minor; his Sinfonia India, and his own Symphony No. 4, "Romantica" (first performance at these concerts.)

By CYRUS DURGIN

The Boston Symphony concerts of yesterday afternoon and tonight run from one extreme to another: from Mozartean delicacy to Carlos Chavez' intense and dissonant modernity. For once, an intermission draws a double-bar between one musical world and another.

Charles Munch had planned the first half to be all-Mozart, the D major String Divertimento and the G major Piano Concerto, and had decided upon a foundation of two double-basses.

When the death last weekend of Jerome D. Greene,

former president of the Orchestra's trustees, occasioned a musical memorial, Dr. Munch chose to play Mozart's Masonic Funeral Music, with substantially the same body of instruments.

Thanks to these small forces, which made for luminous clarity, and to the glorious talents of Munch and Orchestra at their great best, all three works of Mozart were clothed with a truly supernal beauty. Though the Funeral Music served a dedicatory purpose, one may without violation of good taste point out that it was so movingly played that no finer memorial could be imagined to a gentleman who long served the Boston Symphony with devotion.

Where the String Divertimento is all gentle good spirits, the G major Piano Concerto, so lovely and intimate and so changeable in moods, is indeed music very special. In French pianist Nicole Henriot-Schweitzer the work had a very special artist.

La petite Nicole, if I may so refer to a musician now a matron, newly a mother and regarded with affection by the Bostonian public, performed the Concerto with finger work of unblemished polish and refinement. Yet much more important was her maturity, her unerringly perceptive musicality, the emotional depth of her interpretation. Little wonder that she was rapturously applauded.

Since 1936, when he was guest conductor of the Boston Symphony, we have heard little of Carlos Chavez' orchestral music, save the acidulated Fifth Symphony that Richard Burgin conducted in 1955. Consequently it was pleasant to renew acquaintance with his Sinfonia India, a score of ob-

vious merit in structure and musical continuity, and of unusual rhythmic iteration and percussive color, due to its Mexican Indian associations.

The Symphony No. 4 is a fine frenzy of a piece. It shows a master hand in construction, rhythmic manipulation, use of dissonance for expressive intent. It is also not easy to take for some, at first hearing, and numerous listeners walked out.

Chavez is all passion, all dynamism, evidently, as much in his athletic conducting as in the music we have heard from him. Several times I thought he might throw himself off the stand as he flailed the air, twisted, stooped, rose again and occasionally jumped into the air.

## Composer Conducts His Own Works

By Jules Wolfers

The compelling and dynamic figure of Carlos Chavez dominated the concert of the Boston Symphony Orchestra yesterday afternoon at Symphony Hall.

Invited to Harvard as this year's Charles Eliot Norton lecturer, the Mexican composer is making his presence felt in the area. His appearance as guest conductor in his own compositions at the weekend concerts is perhaps the musical climax of a significant and noteworthy stay.

The energy of the conductor-composer's manner is matched by his music. His style is rugged, insistent, perhaps almost overbearing. These, indeed, were the qualities he imparted to Buxtehude's Chacona in E minor in the arrangement heard yesterday for the first time at these concerts. The Chacona is a massive and powerful work in its original organ version, and this was only the starting point in the Chavez reworking. Much as one would prefer to hear this noble work on the organ, the transcription has a kind of aw-

some magnificence which evoked an outburst of applause from the audience.

Not a little of the success gained by Mr. Chavez is due to his commanding podium presence. He knows exactly what he wants from the orchestra and he gets it, marshalling his forces like a musical Napoleon—with decision, firmness, and authority. Our normally resilient Boston Symphony musicians seemed a little cowed by their guest leader. During intermission one of the players was heard to remark—in manner of a student anticipating a tough examination—that he had better get backstage early to face up to what was ahead.

It was in 1936 that Mr. Chavez conducted the Sinfonia India for the first time at a Boston Symphony concert. In reviving this work of his earlier days the

composer reminded us of his extreme interest in the folklore of his native Mexico. There is much for the battery to do, and the rhythmic element predominates over the melodic material and the formal structure. If at times one felt a little overborne by the sheer impact of the sound itself, there is no doubt that the Sinfonia is an original and enormously effective expression.

The composer's Fourth Symphony ("Romantica"), originally written for the Louisville Symphony series in 1953, was a Bos-

ton Symphony "first" yesterday. The first two movements are somewhat laced-in by the composer's effort to confine his luxurious and ebullient material into a formal pattern. But Mr. Chavez is more himself in the Finale where he lets go with a burst of energy to bring the work to a big conclusion.

This preoccupation with the distinguished guest should not make us forget the regular conductor's fine way with the Mozart Divertimento in D major, for Strings, K. 136. Charles Munch knows and understands the string choir, and he brought out all the lissome gracefulness our string players can summon under the right conditions.

Mr. Munch's final appearance of the afternoon was as an expert and sympathetic collaborator in the Mozart Piano Concerto in G major, K. 453, with Nicole Henriot-Schweitzer the soloist. This was the first time the concerto had been heard at these concerts. In time we may get to hear all of them instead of the half-dozen or so most pianists play over and over.

Mme Henriot-Schweitzer gave us a zestful if straightforward traversal. There were times when her customary nimble fingers strayed off the path, but the over-all performance was exciting enough to call out steady and prolonged audience approval.



## PIANO CONCERTO IN G MAJOR (K. 453)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Concerto was completed on April 12, 1784. It calls for flute, 2 oboes, 2 bassoons, 2 horns, and strings.

Erno Dohnányi performed the Concerto with the Boston Symphony Orchestra on tour in March, 1921, under Pierre Monteux. It was performed by Boris Goldovsky in a special summer series by members of the Boston Symphony Orchestra in Sanders Theatre and New England Mutual Hall July 18 and 19, 1943. It was performed at a Berkshire Festival concert on July 15, 1955, when Leonard Bernstein was the soloist and conductor. No further performances by the Boston Symphony Orchestra are listed.

THE flowering of Mozart's Piano Concertos came between the autumn of 1782 and the end of 1786 — in those four years he wrote no less than fifteen. The Concerto in G major (the only one in this key) came in the spring of 1784, one of six gems in that year. Like the first of these (K. 449 in E-flat) it was composed not for himself but for a pupil, Barbara Ployer. Barbara (or Babette) was the daughter of one of his friends of Salzburg, who then lived in Vienna.

"Tomorrow," wrote Mozart to his father on June 9, 1784, "Herr Ployer, the agent, is giving a concert in the country at Döbling, where Fräulein Babette is playing the new Concerto in G, and I am performing the Quintet [K. 452]; we are both to play the Sonata for two claviers [K. 448]. I am taking Paisiello in my carriage, as I want him to hear both my pupil and my compositions."

It would be interesting to know what Paisiello, who was an Italian and exclusively operatic, thought of the new compositions, and what he thought of the daughter of his host. Ignatz von Ployer, who was the agent of the Salzburg Court in Vienna, had obviously engaged good wind players for the Döbling concert, essential for the Concerto, but more so for the Wind Quintet which called for a separate wind group and their solo voices. Mozart must have thought well of his pupil thus to show her off, for not only does the Concerto have difficult solo passages, particularly in the last movement — it is an intensely individual, an emotionally searching work, and exacts an unusual musical intelligence in its performer.

Although the G major Concerto opens softly, although it never attempts to stun with virtuosity, it ranges far through a great variety of moods and treatment. The exposition is a profusion of themes, gay, singing, at moments even darkly dramatic, which become sym-

phonic with the separate use of the winds, and grow upon the hearer as the piano develops them in close conjunction with the orchestra. The Andante is a true symphonic slow movement in variation form, where the concertante woodwinds build to a climax of emotion. The final Allegretto presents more variations, quite free of any traditional pattern. After seven variations, through which the development becomes passingly tender, almost serious, the composer seems to feel that the time has come to round off the whole with swift gaiety, and he does so with a presto which could easily have served for a buffo finale. It creeps in pianissimo with soft fanfares, picks up a sort of "final curtain" excitement and ends with the return of the main theme.

Since the excelling qualities of any of the concertos lie in the beauty of their themes and their particular note-for-note manipulation, matters not to be conveyed in words, any description of them becomes a mere signpost, nothing more demonstrable than a personal preference. The G major Concerto holds a special place in the hearts of all Mozartans — but so too do many others in this astonishing department of his art. That it has not been performed at the Boston concerts of this Orchestra is no reflection upon the quality of music!

This Concerto is singled out as "unique" by Alfred Einstein: "It is more intimate than its three predecessors; it welds the solo and orchestra parts into a closer unity, its friendly key is full of hidden laughter and hidden sadness. No words can describe the continuous iridescence of feeling of the first movement, or the passionate tenderness of the second. The fact that this C major movement goes as far afield as G-sharp major is only an external sign of its passionate quality. The Finale consists of variations on a naïve, birdlike, Papageno sort of theme with a grandiose, polyphonic conclusion. Mr. Girdlestone has rightly remarked that Beethoven's most amiable concerto, in the same key, takes its departure from this work of Mozart's. But the concerto of Beethoven, who could not be naïve, is powerful and robust in comparison with the delicate shadings of this unique work, which has no parallel even among Mozart's other compositions."

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The piano concertos are here listed as performed at the Friday and Saturday concerts of this Orchestra (the numbering begins with 5, since the first four are not original):

No. 5 in D K. 175 (1773)

No. 6 in B-flat K. 238 (1776)



No. 7 in F (3 pianos)	K. 242 (1776)	
No. 8, in C	K. 246 (1776)	
No. 9, in E-flat ("Jeunehomme")	K. 271 (1777)	Emma Boynet (1943) Leonard Bernstein (1952)
No. 10, in E-flat (2 pianos)	K. 365 (1779)	O'Brien & von Radecke (1883) Hutcheson & Randolph (1910) Maier & Pattison (1920) Luboshutz & Nemenoff (1944)
No. 11, in F	K. 413 (1782)	
No. 12, in A	K. 414 (1783)	
No. 13, in C	K. 415 (1783)	
No. 14, in E-flat	K. 449 (1784)	
No. 15, in B-flat	K. 450 (1784)	Leonard Bernstein (1949)
No. 16, in D	K. 451 (1784)	Rudolf Firkusny (1956)
No. 17, in G	K. 453 (1784)	Nicole Henriot-Schweitzer (1959)
No. 18, in B-flat	K. 456 (1784)	Lili Kraus (1953)
No. 19, in F	K. 459 (1784)	
No. 20, in D minor	K. 466 (1785)	Mrs. H. H. A. Beach (1886) Ossip Gabrilowitsch (1915)
No. 21, in C	K. 467 (1785)	Walter Giesecking (1927) Walter Giesecking (1933) Emma Boynet (1937) Robert Casadesus (1950)
No. 22, in E-flat	K. 482 (1785)	Egon Petri (1933) George Copeland (1940)
No. 23, in A	K. 488 (1786)	Nikolai Orloff (1929) Bruce Simonds (1930) Artur Schnabel (1933) Artur Rubinstein (1948) Leon Fleisher (1955)
No. 24, in C minor	K. 491 (1786)	
No. 25, in C	K. 503 (1786)	Carl Baermann (1883)
No. 26, in D ("Coronation")	K. 537 (1788)	Robert Casadesus (1945)
No. 27, in B-flat	K. 595 (1791)	

# CHACONA IN E MINOR

By DIETRICH BUXTEHUDE

Born in Oldesloe (Holstein), c. 1637; died in Lübeck, May 9, 1707

Arranged for Orchestra by CARLOS CHÁVEZ

Born in Mexico City, June 13, 1899

In making an orchestration of a passacaglia for organ by Buxtehude, Carlos Chávez calls for the following instruments: 2 piccolos, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, timpani and strings.

An interesting note by the late Lawrence Gilman, provided for the Philadelphia Orchestra when this chaconne (passacaglia) was performed in an orchestration by Lucien Cailliet, is here quoted in full:

"Dietrich Buxtehude, Bach's senior by almost half a century, was one of the famous musicians and composers of his time, a composer of power and originality. In his thirty-first year, Buxtehude obtained the important post of organist at the Marienkirche, Lübeck. There, having duly married his deceased predecessor's daughter, Anna Margaretha, he remained until his death thirty-nine years later. Not only did he compose music and play the organ in the course of his regular duties at the church, but he made Lübeck famous by the remarkable series of evening performances — *Abendmusiken* — which he gave yearly on the five Sundays before Christmas, after the afternoon service, consisting of sacred music for orchestra and chorus, together with organ performances. These concerts are said to have been the occasion for the appearance of the earliest program-books known to musical history. 'It was the custom to have the books of the words of all five concerts bound together, and to send them to the houses of the well-to-do citizens of Lübeck, and it was a matter of honor on the part of the recipients to send back an adequate honorarium.' It was to hear one of Buxtehude's concerts that the 20-year-old Bach in 1705 walked from Arnstadt to Lübeck, a distance of about 230 miles. For several months Bach dwelt in Buxtehude's home, studying and learning from his style of composition.

"Many of Buxtehude's compositions were published at Lübeck during his lifetime — chiefly concerted works for church use, among them numerous pieces written for the *Abendmusiken*, with incidental works. Of these, according to Spitta, only five wedding arias have been preserved. He thinks that of Buxtehude's instrumental compositions, the only one that was published in Buxtehude's lifetime was perhaps a set of seven trio sonatas for violin, viol da gamba and cembalo (1696). Mattheson, Buxtehude's contemporary, insisted that his chief strength lay in his clavier music, and regretted that 'little or nothing of this had been printed.'

"Yet Buxtehude's reputation as a composer rested for some time



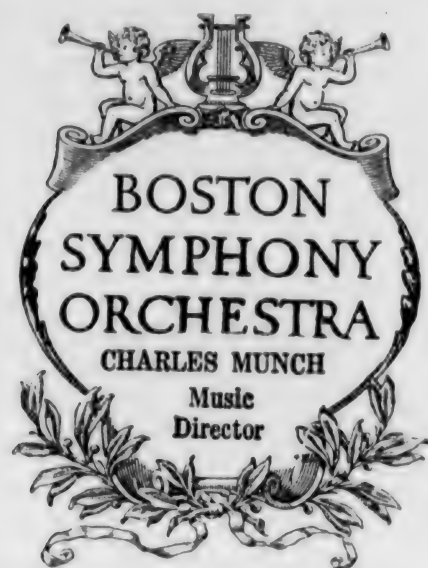




# TANGLEWOOD

LENOX, MASSACHUSETTS

July 1 — August 9



## 1959 BERKSHIRE FESTIVAL

Conductors CHARLES MUNCH  
PIERRE MONTEUX

Soloists RUDOLF SERKIN, *Piano*  
ISAAC STERN, *Violin*

In Concertos of Tchaikovsky, Brahms, Mendelssohn, Beethoven

*Other soloists*

Programs will include:

Mozart, *Requiem*; Berlioz, *Requiem*; Beethoven, *Ninth Symphony*

### Six weekends of concerts

on Friday and Saturday evenings and Sunday afternoons.

Certain composers will be featured as follows:

July 3-4-5	(BACH)
July 10-11-12	(MOZART)
July 17-18-19	(TCHAIKOVSKY)
July 24-25-26	(BRAHMS)
July 31 - August 1-2	(THE ROMANTIC PERIOD)
August 7-8-9	(BEETHOVEN)

Full ticket and program information at the

### FESTIVAL OFFICE

Symphony Hall - CO 6-1492

SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Twenty-second Program

FRIDAY AFTERNOON, APRIL 10, at 2:15 o'clock

SATURDAY EVENING, APRIL 11, at 8:30 o'clock

COPLAND.....Appalachian Spring, Ballet for Martha

COPLAND.....Orchestral Suite from the Opera, "The Tender Land"

I. Introduction and Love Music

II. Party Scene

III. } Finale: The Promise of Living

(First performance at these concerts)

Mr. COPLAND will conduct his own works

### INTERMISSION

BRAHMS.....\*Piano Concerto No. 2, in B-flat major, Op. 83

I. Allegro non troppo

II. Allegro appassionato

III. Andante

IV. Allegretto grazioso

### SOLOIST

RUDOLF SERKIN

Mr. SERKIN uses the Steinway Piano



### RUDOLF SERKIN

Rudolf Serkin was born in 1903 in Eger, Bohemia (Czechoslovakia) of Russian parents. At four he showed possibilities of becoming a piano prodigy, but was taken to Vienna to study with Richard Robert. At the age of twelve, he made his debut as soloist under the auspices of the *Gesellschaft der Musikfreunde*. For three years, from the age of fourteen, he studied composition with Arnold Schönberg. He then began his active career as a concert pianist, giving solo recitals throughout Europe, and likewise touring with Adolf Busch in Sonatas for Violin and Piano. It was with Adolf Busch (his destined father-in-law) that he made his first appearance in America in 1935 at the Coolidge Festival in Washington, D.C. He played Brahms' Concerto No. 1 in D minor with the Boston Symphony Orchestra, December 30, 1938; Beethoven's Concerto No. 4 in G major, December 22, 1939; Beethoven's Concerto No. 5, in E-flat major, April 6, 1944; Brahms' Concerto No. 1, January 20, 1956. Mr. Serkin now lives in Philadelphia and teaches at the Curtis Institute of Music. His summer Music School and Festival at Marlboro, Vermont, is his dearest project.

### BERKSHIRE FESTIVAL PROGRAMS

The Berkshire Festival for 1959 at Tanglewood will open on July 1 with the first of six Wednesday evening

chamber music concerts by artists to be announced. The programs for the first two weeks of concerts by a chamber orchestra of Boston Symphony players and the remaining four weeks of concerts by the full Orchestra in the Shed are as follows (Friday and Saturday Evenings at 8:30, Sunday Afternoons at 2:30):

#### FIRST WEEK

Fri. Eve., July 3—Theatre

BACH: Brandenburg Concerto No. 3  
Suite No. 2; Musical Offering  
Cantata No. 50 ("Nun ist das Heil")  
Conductor: CHARLES MUNCH

Sat. Eve., July 4—Shed

BACH: Concertos for 1, 2, 3 and 4 Pianos  
Conductor: CHARLES MUNCH

Sun. Aft., July 5—Theatre

BACH: Brandenburg Concerto No. 6  
Cantata No. 51 ("Jauchzet Gott")  
(Soprano: BETHANY BEARDSLEE)  
Violin and Oboe Concerto, D minor  
(RUTH POSSELT - RALPH GOMBERG)  
Suite No. 3  
Conductor: CHARLES MUNCH

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#### SECOND WEEK

Fri. Eve., July 10—Theatre

MOZART: "Don Giovanni" Overture  
Piano Concerto, K. 453  
(NICOLE HENRIOT-SCHWEITZER)  
Divertimento, K. 287  
"Haffner" Symphony, K. 385  
Conductor: CHARLES MUNCH

Sat. Eve., July 11—Shed

MOZART: Symphonies No. 39 in E-flat  
No. 40 in G minor  
No. 41 ("Jupiter")  
Conductor: CHARLES MUNCH

Sun. Aft., July 12—Theatre

MOZART: "Prague" Symphony  
Requiem, K. 626  
(ADDISON, KOPLEFF, STERN, GRAMM,  
FESTIVAL CHORUS)  
Conductor: CHARLES MUNCH

#### THIRD WEEK

Fri. Eve., July 17—Shed

BERLIOZ: "Corsair" Overture  
MARTINU: "The Parables"  
TCHAIKOVSKY: Symphony No. 6  
Conductor: CHARLES MUNCH

Sat. Eve., July 18—Shed

WEBER: "Oberon" Overture  
FOSS: Symphony of Chorales  
(Composer Conducting)  
TCHAIKOVSKY: Violin Concerto  
(ISAAC STERN)  
Conductor: CHARLES MUNCH

Sun. Aft., July 19—Shed

RIMSKY-KORSAKOV: Introduction and  
March, "Coq d'Or"  
DEBUSSY: Afternoon of a Faun  
D'INDY: Symphony on a Mountain Air  
(NICOLE HENRIOT-SCHWEITZER)  
TCHAIKOVSKY: Symphony No. 5  
Conductor: PIERRE MONTEUX

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#### FOURTH WEEK

Fri. Aft., July 24—Shed

BACH-RESPIGHI: Passacaglia  
BRAHMS: Violin Concerto  
(ISAAC STERN)  
Choral Preludes  
STRAUSS: Don Juan  
Conductor: PIERRE MONTEUX

Sat. Eve., July 25—Shed

BRAHMS: Academic Festival Overture  
PISTON: Symphony No. 3  
BRAHMS: Symphony No. 1  
Conductor: CHARLES MUNCH

Sun. Aft., July 26—Shed

BRAHMS: Haydn Variations  
COPLAND: "The Tender Land" Suite  
(Composer Conducting)  
BRAHMS: Piano Concerto No. 1  
(RUDOLF SERKIN)  
Conductor: CHARLES MUNCH

#### FIFTH WEEK

Fri. Eve., July 31—Shed

BERLIOZ: "Requiem"  
(JOHN MCCOLLUM, Tenor)  
(FESTIVAL CHORUS)  
Conductor: CHARLES MUNCH

Sat. Eve., August 1—Shed

MENDELSSOHN: "Italian" Symphony  
Piano Concerto No. 1  
(RUDOLF SERKIN)

WAGNER: Prelude "Tristan"

SCHUMANN: Symphony No. 4  
Conductor: PIERRE MONTEUX

Sun. Aft., August 2—Shed

TCHEREPNIN: Symphony No. 4  
MENDELSSOHN: Violin Concerto  
(ISAAC STERN)  
SCHUMANN: Symphony No. 2  
Conductor: CHARLES MUNCH

#### SIXTH WEEK

Fri. Eve., August 7—Shed

BEETHOVEN: Symphony No. 4  
Choral Fantasy with Piano  
Piano Concerto No. 4  
(RUDOLF SERKIN)  
Conductor: CHARLES MUNCH

Sat. Eve., August 8—Shed

BEETHOVEN: "Fidelio" Overture  
Symphony No. 6, "Pastorale"  
Symphony No. 5 in C minor  
Conductor: PIERRE MONTEUX

Sun. Aft., August 9—Shed

BEETHOVEN: "Coriolan" Overture  
Symphony No. 9  
(ADDISON, KOPLEFF, STERN, GRAMM,  
FESTIVAL CHORUS)  
Conductor: CHARLES MUNCH



## Hammering Out Brahms

# Pianist Left 'Flat' as Pedal Falls off, Symphony Plays On



CHARLES MUNCH



RUDOLPH SERKIN

The Boston Symphony Orchestra's Saturday night concert came to an abrupt halt last night in the middle of Brahms B-Flat Piano Concerto. The soloist, Rudolf Serkin, discovered that a piece of the piano was missing.

The orchestra raced ahead eight or 10 bars while the distinguished pianist peered under the keyboard and found that the sustaining pedal had fallen off. He turned to Dr. Charles Munch, the orchestra's director, with upraised palms and a shrug that halted the orchestra.

A hurried conference was held on stage with Dr. Munch, Serkin and members of the first violin section. Stage manager Henry Genereux was called center stage and with piano tuner Roger Walker, who happened to be backstage, set about repairing the damage.

The audience sat quietly for 10 minutes while the only music echoing through the hall was the pounding of a hammer. In the radio booth announcers were explaining the disaster to listeners on a network of FM stations throughout the northeastern states.

The piano repaired, Serkin continued the Concerto and was greeted with a standing ovation when he finished.

## Serkin Memorable Soloist In Brahms Piano Concerto

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall, yesterday afternoon, and will repeat tonight at 8:30, the 22nd program of the Friday-Saturday series. Aaron Copland as guest conductor his own "Appalachian Spring, Ballet for Martha" and Orchestral Suite from the opera "The Tender Land." Charles Munch conducted the B-flat Piano Concerto of Brahms, with Rudolf Serkin as soloist.

By CYRUS DURGIN

All at Symphony Hall yesterday afternoon must have been glad to be alive and there. This concert by the Boston Symphony Orchestra was rare by the highest standards, and in the case of Brahms' B-flat Piano Concerto, with Rudolf Serkin as soloist, truly memorable. It was an afternoon all of poetry and aural beauty.

Trite as the observation may be, one must marvel again at the great, masterly stature of the Brahms Second Concerto, in making any description of its performance. To produce so powerful and revealing an account, in the sense of fine detail and sweeping passion, all hands must be virtuosi. In this case, they are.

To be sure, it seemed that Mr. Serkin urged on Dr. Munch to faster tempi and a bigger blaze of emotion, from a beginning that was below the boiling point, but for most of its course the work either seethed in drama or, as in the andante, was rapt in poetizing.

The ensemble was a marvelous rhythmic interplay, the tone rich and deep, the entire conception of performance of a high intellectual order. Mr. Serkin, nervous, dynamic, in turn thundered and softly rhapsodized, always musically, always in the finest taste and style. I kept thinking how unfortunate it is that soloist, conductor and orchestra, for this work anyway, are not under the same recording banner, for yesterday's performance would be a jewel upon tape or disc. The brilliant performing styles of both soloist and conductor have a natural affinity.

At the end there was a genuine ovation, Dr. Munch and Mr. Serkin coming back repeatedly, and the conductor generously bringing forward,

for a much merited solo bow, first cellist Samuel Mayes, who had played the slow movement solo with a Heavenly beauty.

The first half of the concert was also poetry, but of a different sort, the indigenous poetry of the American scene reflected through the artistic prism of a composer who in these works achieved two masterpieces. Though nearly a decade separates "Appalachian Spring" from "The Tender Land," there is a personal quality of Copland which permeates each, and, indeed, there is a striking similarity of both instrumental and expressive manner between the two.

The Boston Symphony played like angels for Aaron Copland, who in turn displayed a fine competence as conductor. His long arms made only the simplest and most practical gestures, he neither forced nor understated, and the result was an easeful flow of lyricism. More than many a composer, Copland is obviously well equipped to conduct his own music.

After giving him a cordial reception, the audience continued its lauding of Copland's music at intermission.

Next week Izler Solomon will be guest conductor of the Boston Symphony for the first time. He will present two scores new to these concerts: Creston's Invocation and Dance, and the Philharmonic Concerto, Variations for Orchestra, by Hindemith. The final number will be Rachmaninoff's Second Symphony.



## Symphony Concert

The 22nd program of the 78th season of the Boston Symphony Orchestra was presented in Symphony Hall yesterday. Aaron Copland conducted his own works and Charles Munch the Brahms Concerto. The soloist was Rudolf Serkin. The program:

Appalachian Spring, Ballet for	Copland
Martha	Copland
Orchestral suite from the opera,	Copland
"The Tender Land"	Copland
Piano Concerto No. 2, in B-flat	Brahms
major, Op. 83	Brahms

By ROBERT TAYLOR

The happy combination of Aaron Copland conducting two of his vintage works and of Rudolf Serkin as the piano soloist in Brahms's B-flat piano concerto resulted in one of the most satisfactory concerts of the Boston Symphony season yesterday. Save for Mr. Serkin's playing, and the suite from "The Tender Land," however, it offered very few hooks for a reviewer to hang his hat.

The reason, of course, is a plethora of comment about the musical content of the bill. It was one of those occasions where a listener could settle back comfortably in the assurance that the scores would spring few surprises. The "Appalachian Spring" ballet music proceeded with hushed and tender gravity, an unquestionable contemporary masterpiece; "The Tender Land" music, similar in texture, was pleasant, spacious music with its roots in American folklore; the Brahms received a noble reading from Mr. Serkin.

True, the Copland music might have gained by a more robust interpretation. Although Mr. Copland is an excellent conductor—indeed he has few peers as a performing composer—his style is somewhat labored in comparison with his writing. It is simply the difference between the creative and the interpretive mind to which he alludes in the program book. ("The interpretive mind can exercise itself on a given object; it cannot supply that object.") I found his account of his own work to be meticulous and able, but far more exciting in the creative sense.

## Certain Thrill

Nevertheless, there is a certain thrill in hearing a composer bring his music to tangible life. And

from the audience standpoint the situation represents a form of recognition. How delightful, indeed, to respond again to the unacknowledged Americana of "Appalachian Spring," which retains a verdant melodic lustre without recourse to the obvious folksy thematic material that presents itself. For this simple and lyrical score unfolds as naturally as a petal.

In "The Tender Land," it seems to me that Mr. Copland is working more directly with a folk idiom. I haven't seen the opera from which the suite is derived,

but the music expresses a more literal attitude. The theatrical origins are echoed in the Love Duet; the libretto—which I shan't reproduce here for reasons of space—demands a treatment of self-conscious bucolic charm. Hence I found the work less compelling than the more abstract eloquence of "Appalachian Spring"; but it creates a mood nonetheless of transparent and nostalgic emotion.

Closing the afternoon with a triumphant performance of the Brahms B-flat Concerto, Rudolf Serkin chose tempi that were neither too fast nor too slow, and designed to preserve the character of the great work, which is more of a dialogue of both piano and orchestra rather than a show piece.

The opening theme revealed breadth and intensity; the scherzo achieved individual brilliance instead of succumbing to the orchestral forces as is so often the case; the adagio shimmered with a reflective introspection; and the contrasts of the final movement displayed a colorful buoyancy. This was rare musicianship and the dynamics of the lengthy work were gauged with absolute precision. An occasional orchestral fault marred the traversal; but Samuel Mayes's rendering of the cello melody in the third movement was splendid. The approach to the B-flat by Mr. Serkin, one of restraint on the whole, brought forth the major themes with unhurried emphasis. The intelligence of his concept bore the imprint of loving care.

By Harold Rogers

For two weeks Charles Munch has given us what might be thought of as "bonus" concerts—programs that feature a noted soloist, plus the added attraction of a famous composer conducting his own works.

Last week the pianist was Nicole Henriot-Schweitzer, and the composer was Carlos Chavez. This week the artist is Rudolf Serkin, and the composer is Aaron Copland.

Dr. Munch's idea is a good one, worth repeating from time to time. Especially at this period it must give him the little breathing spell he needs. This year he is doubtless rallying his forces for the Berlioz Requiem two weeks hence, thus ringing down the curtain on the Boston Symphony's 78th season.

Mr. Serkin holds the stage for the final part of the program this weekend, playing the Brahms Piano Concerto No. 2. Yesterday afternoon he bit into the keys with his usual intensity, adding something of his own personal Sturm und Drang in the first two movements. Here was impassioned playing of the first order, playing that poured from the piano in mountainous piles of beautifully colored sound.

In the Adagio, however, Mr. Serkin sustained a mood of inner serenity that caught the hearer up into some celestial place, holding him there until he was loathe to leave. There were two others who joined Mr. Serkin in governing the magic of these moments—Dr. Munch

with his baton, of course, and Samuel Mayes with his gorgeous cello solos.

The final Allegretto grazioso was filled with the sunshine and laughter of spring as Mr. Serkin scaled, trilled, and lightly skipped from figure to chord. His listeners applauded with heartfelt appreciation and also gave their approval to Mr. Mayes, brought forward by Dr. Munch for a bow.

Mr. Copland opened the concert with his perennially popular "Appalachian Spring," ballet he composed for Martha Graham in 1943-44. With each new hearing one marvels at this ingenuous music that tells of a rustic wedding in folk-song terms, that rings through every measure with America's youth, energy, simplicity, devotion, and love.

One never tires of following the logic that prepares for "Simple Gifts," the Shaker song that Mr. Copland employs for the climax. First stated in its original form, then in augmentation and treated canonically, it always touches the heart.

Mr. Copland also conducted the first Boston performance of a three-movement suite from his opera, "The Tender Land." While it is not likely that this music will win the position held

by "Appalachian Spring," it is filled with the same grass-roots love of life, the spontaneous enthusiasm of the square dance, the radiant joy of a country courtship.

Mr. Copland enjoyed himself as he conducted. There is nothing pretentious in his technique. He beats the time, gives the cues, and lets his scores come to life on their own. He, too, won his full share of the applause.



## Serkin Overcomes Pedal Extremities

By Geoffrey Godsell

Few things can be more agonizing to a great musician than the breakdown of his instrument in the middle of his playing of a monumental work.

This was the distressing situation which Rudolf Serkin had to face in Symphony Hall on Saturday night halfway through the performance of Brahms' Second Piano Concerto. Happily, however, Mr. Serkin returned to the keyboard after the piano had been repaired and, helped by the sympathetic and friendly calm of Charles Munch and the Boston Symphony Orchestra during the distressing break, triumphantly played the two final movements of the work as if nothing had happened.

Adversity overcome is always stirring, and at the end of the concert the vast audience showed its appreciation of Mr. Serkin's courage.

The first two movements of the concerto had gone magnificently. Soloist and orchestra had poured forth Brahms' music in all its full-throated intensity. Mr. Serkin had set about the solo part at the piano like a man possessed, with his feet sometimes working at the pedals in a muffled drumbeat. Then the audience relaxed somewhat for the calmer Adagio, with the lovely cello accompaniment.

But after a few minutes those of us in the hall were startled to see Mr. Serkin rise from his stool and approach Dr. Munch. It was at a moment when the orchestra was carrying the melody, and for a few seconds Dr. Munch—who had his back to the soloist—was unaware of what had happened. But as he realized that Mr. Serkin was at his side he gently stopped the

orchestra, leaned over kindly with his hand on the pianist's shoulder and exchanged whispers with him. Then, half turning to the audience, he calmly told them, in words tinged with a French accent: "The piano is broken—a broken pedal."

Some members of the audience laughed, and there was a buzz of conversation. But the players in the orchestra, disciplined and composed, quicklyushed them into silence.

Poor Mr. Serkin was understandably distraught. He stood there behind the piano, his head bowed as if in grief, his hands covering his eyes, with his fingers pressed against his forehead. A member of the orchestra offered him a chair, but he declined it. And there can be little doubt that it was the reassuring imperturbability of Dr. Munch that saved the situation.

After a few moments, two men came onto the platform to inspect the piano—one of them seeming bravely unhandicapped despite his blindness. They got to work under the piano—and the right-hand pedal was indeed broken, for its support had become unhinged.

A wooden wedge and what looked like a crowbar were brought on. There was some vigorous hammering—almost as if a horse were being shod. At this, there was the suggestion of a smile on Dr. Munch's lips—for he apparently appreciated the ridiculous incongruity of these rude noises from beneath the instrument that had so recently been producing such heavenly sounds.

It took all of 15 minutes to effect the repairs. Then the question was: Would Mr. Serkin be able to carry on? He returned to his stool and adjusted it. For a moment he sat there slumped before the piano. But as soon as Dr. Munch lifted his baton and glanced at the soloist for a cue, Mr. Serkin straightened up. We knew that he would meet the challenge as he began the Adagio once again. As soon as his fingers touched the keys, he was in command. The pain of the interruption was soon swept away in the limpid gaiety of the Allegretto grazioso.

## Blind Man Fixes Piano In Middle of Symphony

A humble stage hand, blind since birth, replaced a famous concert pianist in the spotlight before 2700 music lovers at Symphony Hall last night.

For a tense eight minutes, Roger Walker, 60, of Hyde Park, triumphed in the art which he perfected in his childhood—fixing pianos.

He accepted the command performance when the piano broke midway through the Boston Symphony Orchestra's

performance of Brahms B-flat piano concerto with Rudolph Serkin as soloist.

While Serkin and Conductor Charles Munch stood by anxiously, like sidewalk superintendents, Walker lay under the piano and showed Stage Manager Harvey Genereux how to fix the pedal. Then the show went on.



RUDOLF SERKIN

When he stepped off the stage, his mission successful, Walker was accorded an applause the crowd reserves for great performances. His work was a great success.

The interruption brought dismay and alarm to the audience and to thousands of others who heard the program over radio stations in New England and New York.

### Feared Serkin Was Ill

Some feared Serkin had taken ill. Others thought a mishap had befallen one of the Symphony's musicians. Everyone who saw, or heard the unexpected termination of the music midway in the third movement, knew it was not part of the script.

The pedal broke moments after Serkin had completed the second movement. During a long cello solo which introduced the third movement, the artist solemnly arose from his bench and walked toward

Munch. He conversed quickly with the conductor. And then the music stopped.

The score at that instant called for another piano solo. But the piano pedal was broken. The show could not go on.

Munch turned toward the audience and said softly: "I'm sorry, the pedal has broken." Serkin was obviously crestfallen.

While the audience stirred and mumbled, Walker walked briskly on the stage with Genereux. They conferred for a moment with Munch and Serkin. Then Genereux obtained a small wedge. While the blind man gave calm, clear directions, the manager forced the





CHARLES MUNCH

wedge into place and the concert was resumed.

"It never happened before in my 20 years in the symphony," declared Harry Ellis Dixon, first violinist. Serkin was broken-hearted. He's a very serious man."

#### Never on Before

As Walker strolled off the stage, Serkin patted him gently and thanked him.

"I've had to fix strings during a concert," explained Walker. "But I've never had to go on stage in the middle of a piece."

"I'm no hero," he added. "That's my job. All's well that ends well, and everything will go well tomorrow."

Serkin will return to Symphony Hall this afternoon for his fourth and final appearance of the series.

Walker, who learned piano-tuning at Perkins School for the Blind, explained afterwards that two rods which supported the pedal became unglued. The wedge held the pedal so Serkin could go on with the concert. After the performance, the rods were glued.

Radio listeners were startled at the announcer's descriptions of the goings-on: "Mr. Munch seems to be enjoying the procedure. He's standing there watching them working with a great crowbar. All the violinists and players are watching. Two men are under the piano, cheering each other on," said the announcer for Station WGBH.

#### Accomplished Pianist

Walker, himself, is an accomplished pianist. Until 25 years ago, he occasionally conducted concerts in Maine, while studying at the Conservatory of Music.

"He really was a good pianist," advised his wife, Elizabeth, who heard the program on the radio. "We still have a piano at home."

But Walker's greatest musical love now is bell-ringing, another art he learned at Perkins. He is thought to be the only blind carillonneur in the world and he plays regularly on the famous Tilton carillon at Norwood and at the First Unitarian Church in Somerville.



Aaron Copland, noted American composer, will conduct the Boston Symphony Orchestra in his "Appalachian Spring" and his Suite from "The Tender Land" in Boston on April 10 and 11.





CHARLES MUNCH

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Radio listeners were startled at the announcer's descriptions of the goings-on: "Mr. Munch seems to be enjoying the procedure. He's standing there watching them working with a great crowbar. All the violinists and players are watching. Two men are under the piano, cheering each other on," said the announcer for Station WGBH.

#### Accomplished Pianist

Walker, himself, is an accomplished pianist. Until 25 years ago, he occasionally conducted concerts in Maine, while studying at the Conservatory of Music.

"He really was a good pianist," advised his wife, Elizabeth, who heard the program on the radio. "We still have a piano at home."

But Walker's greatest musical love now is bell-ringing, another art he learned at Perkins. He is thought to be the only blind carillonneur in the world and he plays regularly on the famous Tilton carillon at Norwood and at the First Unitarian Church in Somerville.



Aaron Copland, noted American composer, will conduct the Boston Symphony Orchestra in his "Appalachian Spring" and his Suite from "The Tender Land" in Boston on April 10 and 11.



## SUITE FROM "THE TENDER LAND"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

The opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from *The Tender Land* were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, and strings.

(The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.)

AN interview by Howard Taubman in the *New York Times* (March 28, 1954) anticipates the first performance with an explanation by the composer of how he came to write the opera. "I've been wanting to do an opera ever since *The Second Hurricane*, but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely

libretto. At length he had come across a book, *Let Us Now Praise Famous Men*, by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Copland. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the *New York Herald Tribune* by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather. There's big doings in the works — no-one in the family has ever graduated before, and a whopping party is planned for the occasion.

"Then two drifters come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because she's heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

"The graduation party itself begins at the opening of the second

act. The heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein's *Oklahoma!*, has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

"But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that's the hero's name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

"When Laurie discovers that she's been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a song — a song of acceptance that is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence."

The first movement of the Suite begins with the music from the Introduction to Act III and is followed by an almost complete version of the Love Duet from Act II.

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Horace Everett's text of the Quintet ("The Promise of Living") is as follows:

The promise of living  
With hope and thanksgiving  
Is born of our loving  
Our friends and our labor.

The promise of growing  
With faith and with knowing  
Is born of our sharing  
Our love with our neighbor

The promise of living  
The promise of growing  
Is born of our singing  
In joy and thanksgiving.

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SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Twenty-third Program

FRIDAY AFTERNOON, APRIL 17, at 2:15 o'clock

SATURDAY EVENING, APRIL 18, at 8:30 o'clock

IZLER SOLOMON, *Guest Conductor*

CRESTON ..... Invocation and Dance  
(First performance at these concerts)

HINDEMITH ..... Philharmonic Concerto, Variations for Orchestra  
(First performance at these concerts)

INTERMISSION

RACHMANINOFF ..... Symphony No. 2, in E minor, *Op. 27*

- I. Largo; Allegro moderato
- II. Allegro molto
- III. Adagio
- IV. Allegro vivace



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### IN MEMORIAM

Josef Zimble, a valued member of this Orchestra, died on Saturday, April 11. He joined our cello section in 1933. In 1945 he established the Zimble Sinfonietta, and through the ensuing seasons brought to performance by members of the Orchestra an impressive repertory of chamber orchestra music of the seventeenth and eighteenth centuries and music of more recent epochs in the chamber medium. It was in 1957 that the Sinfonietta made its tour of South and Central America. Mr. Zimble's activities have reflected credit upon the Orchestra and enriched the musical life of this and other communities.

The only surviving member of the original Boston Symphony Orchestra, of the personnel of 1881, died on April 8. Daniel Kuntz, if he had lived eleven days longer, would have reached his hundredth year. Mr. Kuntz came from Germany to join the first violin section when Henry L. Higginson first organized the Orchestra. He remained in the Orchestra until 1914. Through the many years of his retirement he lived in Boston, followed with eager interest the concerts in Symphony Hall or on the air, and was affectionately known as "Danny Kuntz" to his many musical friends in this neighborhood. His conversation was full of vivid reminiscence of the Orchestra's first years.

When the Boston Symphony Orchestra visited Frankfurt-am-Main during its tour of Europe in 1952, a delegation from Oberstaufenback, Mr. Kuntz's native town, brought to the concert an

album compiled from pictures taken in his youthful days. On the Orchestra's return, Arthur Fiedler invited him to a Pops concert, when he played among the first violins and received the commemorative album.

### IZLER SOLOMON

Izler Solomon was born in St. Paul, Minnesota, January 11, 1910. He first studied violin and pursued his musical education in Kansas City, Philadelphia, and New York City. Studying in New York with Michael Press, he became the latter's assistant in the music department of Michigan Agricultural College at Lansing, Michigan. He began his conducting career with the Civic Orchestra of Lansing in 1932 and, after four seasons, was established in Chicago conducting the American Concert Orchestra, the Illinois Symphony, and the Woman's Symphony of Chicago. He was the first conductor of the Philharmonic Orchestra of Columbus, Ohio. Since 1943 he has conducted summer concerts in New Orleans and in the Hollywood Bowl. He has been guest conductor of the Israel Philharmonic and, in the American tour of that orchestra in 1951, alternated with Serge Koussevitzky as leader. He conducted the Buffalo Philharmonic in the season 1952-1953. In 1956 he became the regular conductor of the Indianapolis Symphony Orchestra. He conducted at the Brandeis University Festival in 1955.

### GUEST CONDUCTORS ANNOUNCED

Several conductors are announced as guests at the Boston Symphony concerts of next season. William Steinberg, musical director of the Pittsburgh Symphony Orchestra, has been invited by Dr. Munch to conduct through three weeks in January, 1960, the last of which will consist of a New York tour.

Eugene Ormandy will exchange orchestras with Dr. Munch for the concerts of one week, repeating a plan

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which was carried out in March, 1957, when Mr. Ormandy appeared with this Orchestra for the first time.

Ferenc Fricsay and Thomas Schippers, each of whom conducted this Orchestra as guest (in November, 1953, and February, 1958, respectively) will make a second visit to Boston each for one pair of concerts.

The seventy-ninth season of the Orchestra will open in Symphony Hall on Friday afternoon, October 2, and will continue through Saturday evening, April 23. In the intervening period the season of Pops concerts in Symphony Hall, to be conducted by Arthur Fiedler for his thirtieth successive season, will extend from April 28 to June 27. The Berkshire Festival at Lenox will be given from July 1 to August 9.



GEORGE MADSEN  
(Piccolo)

Mr. Madsen was born in Gloucester, Massachusetts, and joined this Orchestra as piccolo in 1935. He studied flute with Georges Laurent and for a thorough understanding of the mechanics of the instrument worked in a flute factory. He has a fine collection which illustrates the evolution of the instrument, a subject on which he can speak with authority.



PASQUALE A. CARDILLO

Mr. Cardillo was born in North Adams, Massachusetts. He is a graduate of the New England Conservatory, where he was a clarinet pupil of Victor Polatschek. Mr. Cardillo, E-flat Clarinet of this Orchestra since 1939, is also a member of the faculties of Boston University and the New England Conservatory.



## Music by Rachmaninoff, Creston and Hindemith

*Slake 4-18-57*  
THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 23d program of the Friday-Saturday series. Izler Solomon as guest conductor presented Paul Creston's Invocation and Dance (first time at these concerts); Hindemith's Philharmonic Concerto, Variations for Orchestra (first time at these concerts), and the E minor Symphony, No. 2, by Rachmaninoff.

By CYRUS DURGIN

The first visit of Izler Solomon as guest conductor of the Boston Symphony Orchestra had been eagerly anticipated by this chronicler. Ever since I heard Solomon at a concert in New York's Town Hall, and later at a Brandeis Festival, I have admired this young American musician.

At Symphony Hall yesterday afternoon, we all had occasion to admire him, though some of us may also have reservations about aspects of the way he conducted Rachmaninoff's Second Symphony. The fact of primary importance is that Solomon, now conductor of the Indianapolis Symphony, is highly talented.

He is also highly skilled in the technique of conducting, and he is vastly dynamic. He is also without any sort of physical show; all of his gestural attention is directed toward practical performance. Just how warm he is as interpreter was not conclusively indicated yesterday. The works of Creston and Hindemith, new here, are calculated to arouse vigor rather than passion. As Solomon read the Rachmaninoff Symphony, once again it was vigor rather than emotional intensity which appeared to dominate.

The modern music Solomon set forth with what one may assume to be a fine clarity and a fierce rhythmic zest. Creston's double-sectioned work

must be very difficult rhythmically, but all seemed to go successfully. This is loud and insistent music, rather condensed and unified in its show of instrumental colors.

### Hindemith Fascinating

The set of variations which Hindemith terms Philharmonic Concerto, is Hindemith at his most intellectual and expert. The interplay and contrast of orchestral sections is fascinating, and one variation pits a solo violin against the rest of the orchestra in music of fast and restless figuration.

★ ★ ★

I suspect that the Philharmonic Concerto will wear well, but it is going to take some study and further hearings for me to get into it. One thing I am sure about: this is much more music of the head than of emotional expression. The observation is one neither of disappointment nor disparagement, for Hindemith is one of the finest—perhaps the greatest—among musical creative intellects of the time.

Perhaps Mr. Solomon misjudged the bright acoustics of Symphony Hall as he conducted Rachmaninoff's E minor Symphony, for it was mostly too loud. But more than that was involved, I think, because his pace often was slightly too fast for clear articulation of

*Globe 4-18-57*  
phrases and for what I call exact sculpturing of melodies.

This Symphony, indeed, is a very sculptural work, and it asks that sculptural details as well as massively designed melodies stand out in high relief against the orchestral background. Things were inclined to be somewhat flat in this sense; deep, growling bass lines often were too strong for the upper voices, and balance between instruments or sections of them were less sensitive than they should have been. If all this sounds carping, it must be emphasized that Boston Symphony standards are altitudinous.

Nonetheless, Solomon was cordially received, enthusiastically so after the Rachmaninoff number. Modestly, he shared applause with the Orchestra. Short, he stood on a stand which had been given extra height, and though he used scores before him, his right hand held no baton.

Next week Charles Munch will conclude the 78th season with Berlioz' Requiem. The New England Conservatory Chorus, prepared by Lorna Cooke de Varon, and tenor Leopold Simoneau, will assist.



## Symphony Concert

The 23rd program of the 78th season of the Boston Orchestra took place in Symphony Hall yesterday, Izler Solomon conducting. The program:  
 Invocation and Dance ..... Creston  
 Philharmonic Concerto, ..... Hindemith  
 Variations for Orchestra ..... Hindemith  
 Symphony No. 2 in E minor, Op. 27 ..... Rachmaninoff

By ROBERT TAYLOR

A short, dark, chunky man who stood atop a double tier of risers conducted the Boston Symphony Orchestra yesterday with éclat, dynamism and skill. Izler Solomon, a diminutive figure in terms of height, emerged by the end of the concert in the heroic artistic mould.

This was the first Boston appearance by Mr. Solomon, I believe, since his performance with the Israel Philharmonic in January of 1951. At that time he impressed me as an artist of considerable intensity and polish. It was difficult to assess his talents, however, because of the imperfect quality of his ensemble in that period: the orchestra's lack of balance, subtlety and, well, togetherness.

Given an instrument such as the Boston Symphony, his gift is more evident. His approach to the works in this unusual program was vigorous, flexible and exciting; he offered a romantic fullness of sound and taut, well-controlled lines so far as tempi and technique were concerned. One would like to hear more from him; he excels in the presentation of music of temperament, sweep and surge.

Yesterday's program enabled him to display his clear, clean and somewhat theatrical style in a striking bill of rarely-encountered music. The program was not wholly gratifying as so many adventurous enterprises are apt to be. The Creston was an echo chamber of several 20th century composers, pleasant enough, but so eclectic that is never acquired the slightest character of its own. The Hindemith variations exhibited engaging hints of the composer's future development, but struck me as essentially minor writing in which the artist is working out his idiom. The Rachmaninoff, which received a detailed yet spirited reading, suffered from its relationship to the great piano concertos.

Still, however, imperfect the aesthetic of these works, it was a

delight to hear such unhackneyed programming. Both the Creston "Invocation and Dance" and the Hindemith "Philharmonic Variations" were first performances at the Symphony concerts. The Rachmaninoff Symphony No. 2 has not been heard since Mitropoulos conducted it in 1944.

And it was the Rachmaninoff that dominated the afternoon. Aspects of the other scores were admirable—the Strauss-like misterioso feeling of the Creston and the spare contrasts of the ingenious Hindemith variations, for instance—yet the new music was simply not executed on the ambitious scale of Rachmaninoff's tumultuous romantic essay.

Time has faded much of the emotion of the Symphony in E Minor. To an age of anti-sentiment its Slavic outpourings no longer seem as impassioned. The magnificence of scale turns out to be overblown; its unabashed exaltation mere posturing. Moreover in the first and in the final movements the symphony seems designed as a dialogue between a missing piano and the orchestra. The repetition of the final coda to ever towering heights needs only the thunder and surge of a Van Cliburn; it is like an elaborate banquet at which the guest of honor refuses to appear.

But the work maintains a hardy resistance to all this. The melodic inspiration actually is as unflinching as ever, the darkling and romantic passion still has an enduring power, the lyricism of the symphony conveys immense vitality and directness. Sentimental it may be, a twilight romanticism derived from Tchaikovsky flickering over its pages; but the Symphony in E minor is informed by a genuine musical impulse that remains proof against time or fashion. The sincerity of its content communicates a musical statement that nobody but Rachmaninoff could have devised, and in Mr. Solomon's hands it acquired an animated, triumphant scope.

Next week will bring the 78th season of the Boston Symphony Orchestra to a close. Charles Munch will conduct Berlioz's "Grande Messe des Morts," with Leopold Simoneau as the tenor soloist, and Lorna Cooke de Varon conducting the New England Conservatory Chorus.

## Creston, Hindemith Works Given Boston Premieres

CSM. 4-18-59 By Jules Wolfers

Izler Solomon mixed the new with the immediate past in his first appearance as guest conductor of the Boston Symphony Orchestra yesterday afternoon at Symphony Hall.

Of somewhat less than medium height, dark, intense, earnest, and serious, the conductor has been known in this area principally through his recordings, although he conducted the Brandeis Festival in the summer of 1955. Long known as a champion for contemporary music, he is at present the regular conductor of the Indianapolis Symphony Orchestra.

It was made obvious yesterday that he is an experienced, well-schooled, and resourceful leader and interpreter. If the performances did not particularly catch fire with the audience, this was due more to the challenging choice of the opening group and to the reminiscent feel of the final number than to any other factor.

Paul Creston's Invocation and Dance is one of the larger group of works commissioned through the Louisville Orchestra performance and recording project. It shows some complex and involved rhythm patterns, but the thematic material is far from inspired while the melodic lines remind one in turn of French impressionism and pseudo-Oriental salon music. Were it not for the fine use of the battery and some knowledgeable instrumentation, the piece might be written off as banal and uninspired.

Perhaps one of the reasons that prompted Mr. Solomon to program the piece was that it had not previously been heard at these concerts. The performance itself was magnificently conducted and played to make the work sound better than it really is.

An important "first" at these concerts was the Hindemith Philharmonic Concerto, Variations for Orchestra, commissioned for the 50th anniversary of the Berlin Philharmonic in the ominous days of 1932. It is surprising that the work took 27 years to reach us, and we are greatly indebted to Mr. Solomon for making us aware of its excellence.

Again this was a first-class reading that gave a straightforward projection of a straightforward piece of musical composition. Like so much that Hinde-

mith has done, there is a lucid, clean-cut, precise, and balanced feel through every part of the Concerto. It is tonal, well-scored, and varied in texture and color as well as in structure and form.

Mr. Solomon's platform manner is so unassuming and untheatrical that the impact of the music almost belied his careful and thoughtful appearance. He mixed the colors skillfully and ranged through a wide dynamic scale with discrimination and tact.

Alas, the Rachmaninov Symphony No. 2 in E minor, Op. 27, which once created such furore, is slowly fading in the distance of time. When first performed by our orchestra in October, 1910, it was repeated less than a month later, followed by performances in 1912, 1913, 1917, and 1923. Since that year it was heard only three times, the last occasion being in 1944.

Its melodies are lush, and there is warmth and feeling throughout the score, but the surface beauties are not enough to save a work which looked backward when it was written. Mr. Solomon's reading invested it with all the requisite romantic glow, and there were many in the audience who found the afternoon's finale an enriching experience.



# INVOCATION AND DANCE, *Op. 58*

By PAUL CRESTON

Born in New York, October 10, 1906

The Invocation and Dance was commissioned by the Louisville Orchestra, completed in November, 1953, and first performed there on May 15, 1954.

The orchestration includes 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, Indian drums, bass drum, gong, suspended cymbal, triangle, tambourine, tom-tom, xylophone, piano, and strings.

THE two-part form of this work recalls the Prelude and Dance, *Op. 25*; Two Preludes and Dances, *Op. 29* (for Piano); and the Pastoral and Tarantella. An explanation of the Invocation and Dance was furnished for the Louisville program by the composer:

"A detailed analysis of the rhythmic structure of this composition (rhythm being its predominating element) might be burdensome and overlong. Suffice it to say that although the Invocation is written in triple meter ( $3/4$  and  $9/8$ ) and the Dance in quadruple meter ( $12/8$  and  $4/4$ ) from beginning to end, there are numerous metrical and extra-metrical rhythms, multimeters and polymeters, within the one metrical notation.

"The Invocation is generally quiet but intense in mood, with a minor climax at measure 19 (the solo flute emerging from it) and a major climax at measure 41 with the entire orchestra sustaining the emotional upsurge. This major climax subsides and merges into the beginning of the Dance. The Dance proper is subdivided into five sections, each presenting a new thematic idea and a different rhythmic structure, the fourth of these sub-sections being a reminiscence of the Invocation leading to the final and recapitulative section. This final section, although all in quadruple meter, presents in cumulative fashion (one rhythm superimposed on the other) four different rhythms:  $3/4$  (timpani) —  $4/4$ , irregular overlapping rhythm (clarinets and bassoon entrance) —  $12/8$ , irregular (oboes) —  $4/4$ , mixed binary and ternary (violins and violas).

"There is no programmatic idea to this composition, but the listener is free to let his imagination wander as he may wish."

• •

Paul Creston's parents were both Italian (his actual name is Joseph Guttovaggio). Showing ability from childhood, he studied piano with G. Aldo Randegger and Gaston Dethier, and organ with Pietro Yon.

In harmony, composition and orchestration he is entirely self-taught. Mr. Creston's music has been recognized by numerous awards of merit including a Guggenheim Fellowship. Since 1934 he has been organist at St. Malachy's Church in New York. He has written a number of orchestral works, including five symphonies. His *Frontiers* was performed at the Boston Symphony Orchestra concerts March 24-25, 1944, Andre Kostelanetz conducting, and his Pastoral and Tarantella, January 24-25, 1944, Vladimir Golschmann conducting. His Symphony No. 2 was introduced to these concerts by Richard Burgin on March 23, 1945, and repeated by Pierre Monteux on April 10, 1953 and February 24, 1956. Mr. Monteux conducted this symphony on both the transcontinental tour and second European tour of this Orchestra.

# PHILHARMONIC CONCERTO (VARIATIONS FOR ORCHESTRA)

By PAUL HINDEMITH

Born in Hanau, Germany, November 16, 1895

Hindemith composed his *Philharmonisches Konzert* for the Berlin Philharmonic on the occasion of its fiftieth anniversary. The year was 1932 and the dedication is to Wilhelm Furtwängler, who conducted the commemorative concert. It was two years later than Furtwängler wrote an article in the "*Deutsche allgemeine Zeitung*" in defense of Hindemith's music which was then under political disapproval.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion, and strings.

WHEN Leopold Stokowski conducted the Philharmonic Concerto at concerts of the Philharmonic Symphony Society of New York on January 13-14, 1949,\* he gave the following explanation of the work: "In form it is a theme that successively appears in different guises, each one strongly contrasted with the preceding, gradually building up to a final jubilant manifestation of the theme.

\* The Philharmonic program ventured that the only previous American performance had been at a WPA "rehearsal" in Chicago in 1938.



"The theme is in two parts, each a transformation of the fundamental melodic curve and rhythm of the basic theme. As the whole composition unfolds this basic theme assumes many variations of form and expression, ending with fantastic versions by the woodwinds, heroic by the horns, and triumphant by the whole brass choir."

The title "Concerto" refers neither to the modern use of the word, implying an elaborate solo part, nor to the seventeenth-century concerto grosso with its large and small groups. The score has the character of alternate and contrasting sections, the strings, the woodwinds and the brass being for the most part treated in separate juxtaposition.

There are six variations. The theme, in 4/4, *Ruhig schreitend* (proceeding quietly), consists of two parts, the first stated by the woodwinds, the second by the strings, which then alternate. The first variation, 3/4, *Mässig schnell* (moderately fast), begins fortissimo for the full orchestra, which at times divides into alternate sections. The second variation, 3/4, *Sehr ruhig* (very quiet), is short and given to the oboes and English horn with light string support. The third variation, 2/2, *Mässig lebhaft* (moderately lively), is for woodwinds only until the strings are added as the beat changes to 3/2. There are solo passages for trombone, trumpet and horn. The fourth variation,

C/8, *Ruhig bewegt* (quiet with animation), is scored for woodwinds only. The fifth variation, 4/8, *Leicht bewegt schreitend* (proceeding with light animation), is at first divided between two string orchestras, one section muted. As the tempo quickens in 3/4, the woodwinds enter and violin, viola and cello solos are heard. The sixth variation is in march tempo and is composed for a full and brilliant orchestra.

Edwin Evans, in Grove's Dictionary, has pointed out the Philharmonic Concerto as a turning-point in Hindemith's composing style in the direction of euphony. His interest in orchestral music likewise developed from this point and included the symphony *Mathis der Maler* (1934), the Philharmonic Dances (1937), *Nobilissima Visione* (1938), the Symphony in E-flat (1941), the Symphonic Metamorphoses (1945). Mr. Evans further remarks: "From the outset Hindemith's musicianship took so practical a form that even in his earliest works it is difficult to discover an experimental tendency. He always knew what he was doing and how to do it. But in these later works there is a quality of settled conviction. Possibly the second discernible attribute — that which makes them more accessible — may derive from this. The harsh tone has receded, the mood is more sympathetic and the feeling for beauty finds more euphonious expres-

sion. The third attribute is the technical one, the key to which may be found in the treatise *Unterweisung im Tonsatz*. Hindemith has never accepted the principles of atonality, though the works of his second period often give that impression. In practice he has now definitely turned his back on them. The tonal feeling that was so often obscured or overlaid has become more evident, whether implied or avowed, as in the late E major violin Sonata, which is quite definitely in that key."



SEVENTY-EIGHTH SEASON • NINETEEN HUNDRED FIFTY-EIGHT - FIFTY-NINE

## Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 24, at 2:15 o'clock

SATURDAY EVENING, APRIL 25, at 8:30 o'clock

BERLIOZ ..... Grande Messe des Morts

Requiem  
Dies Irae; Tuba mirum  
Quid sum miser  
Rex tremendae  
Quaerens me  
Lacrymosa  
Offertorium  
Hostias  
Sanctus  
Agnus Dei

(There will be an intermission after the Lacrymosa)

NEW ENGLAND CONSERVATORY CHORUS  
LORNA COOKE DE VARON, *Conductor*

LÉOPOLD SIMONEAU, *Tenor*



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Tenth Season of Charles Munch

With the concert of Saturday evening, April 25, Charles Munch will complete ten years of concerts in Symphony Hall as Music Director of the Boston Symphony Orchestra, a tenure longer than any previous uninterrupted term except that of Serge Koussevitzky.

During the past decade the Orchestra made its first European trip in the spring of 1952, a transcontinental tour in the following spring and a second tour of Europe in 1956, including concerts in Moscow, Leningrad and Prague. The public for the concerts is steadily increasing, with occasional broadcasts to Europe as well as regular broadcasts in various parts of the United States and a regular series of television programs. In addition, the Orchestra has made a larger number of records for RCA Victor each year. Dr. Munch has inaugurated a series of Open Rehearsals to permit a younger audience in the Boston area to hear the Orchestra on an informal basis. The Berkshire Festival at Tanglewood draws thousands of music lovers from all over the

country each summer and the Berkshire Music Center provides an opportunity for talented young musicians to live and work in music with a distinguished faculty under the direction of Dr. Munch.

For the Seventy-Fifth Anniversary season in 1955-56, Dr. Munch invited a number of composers to compose works for the occasion. They include Copland's Symphonic Ode (Revised), Hanson's Elegy, Milhaud's Symphony No. 6, Petrassi's Fifth Concerto for Orchestra, Piston's Symphony No. 6 and Villa-Lobos' Symphony No. 11. In the 1957/58 season Einem's Symphonic Scenes and Sessions' Symphony No. 3 were performed. Dutilleux's Symphony for Two Orchestras is scheduled for performance next fall. Dr. Munch personally commissioned Martinu's "Fantaisies Symphoniques" (performed in 1955/56) and his "Parables" (performed during the season now ending.)

4/13/59

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## LÉOPOLD SIMONEAU

Born in Montreal, Léopold Simoneau began his career there both in opera and with the Symphony Orchestra. His operatic experience includes a number of American cities, but has been more extensive in Europe where he has sung at La Scala, the Staatsoper in Vienna, the Salzburg Festival, the Opera at Glyndebourne, the International Music Festival at Aix-en-Provence, and the Paris Opera. He is singing for the first time at the Boston Symphony concerts.



Fayer

Leopold Simoneau will be tenor soloist with the Boston Symphony for the Berlioz Requiem tonight at the Open Rehearsal and for the concerts Friday afternoon and Saturday evening in Symphony Hall.

## Berlioz Requiem to End 78th Symphony Season

*Glabe 4-18-59*  
The final pair of Boston Symphony Orchestra concerts Friday afternoon at 2:15 and Saturday evening at 8:30 will close the orchestra's 78th season. The program will be devoted to the Berlioz Requiem, conducted by Charles Munch. The orchestra will be assisted by Leopold Simoneau, tenor, and the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, and during several numbers will be augmented by four brass choirs stationed in the first and second balconies of Symphony Hall. The Berlioz Requiem will be rehearsed at the final Open Rehearsal of the season on Thursday evening, Apr. 23, at 7:30. Charles Munch will conduct the final concert in the Tuesday evening series on Apr. 21, at 8:30. His program will include: Faure's Suite from the Incidental Music to "Pelleas et Melisande," Honegger's Symphony No. 4, and Richard Strauss' Symphonica Domestica. With the concert of Saturday evening, Apr. 25, Charles Munch will complete 10 years of concerts in Symphony Hall as music director of the Boston Symphony Orchestra, a tenure longer than any previous uninterrupted term except that of Serge Koussevitzky.

## N.E. Conservatory Chorus Presented With Simoneau

CSM By Harold Rogers 4/25/59

Charles Munch is ringing forth a magnificent kind of thunder.

Death shall stand in  
consternation,  
Nature quake, and all  
creation

Rise to answer the citation.

If Berlioz's "Day of Wrath" is equaled only by Verdi's, we must give Berlioz the credit for having gotten there first. Berlioz composed his in 1837—37 years before Verdi's. And it is something of an oddity that Berlioz's "Lacrymosa" is unusually Verdian—or is it the other way around?

Dr. Munch gave a stunning production because each element added its share of brilliance to the radiant whole. There was the New England Conservatory Chorus, rehearsed to precision by their conductor, Lorna Cooke de Varon. Their attacks, in the pianissimo range, were right on the dot, and in the fortissimos they struck like lightning. For clarity of enunciation, vocal balance, and clean delineation of the polyphony, one could hardly seek anything finer.

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There was the orchestra, of course, singing its soaring way under Dr. Munch's stimulating guidance; and there were the four brass choirs at strategic points in the balconies that gave

It makes little difference; each work has its own appeal. The Berlioz, in spite of its brassy effusions, is largely a composition of great tenderness—the "Quaerens me," for instance, sung a capella, and the "Hostias" by the male chorus alone, strangely supported by trombones on the bottom and flutes on top.

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A simple sincerity also marked the "Sanctus," in which Léopold Simoneau added his clear and artistically handled tenor. In his higher reaches the tone tended to dryness, but otherwise his singing offered a graceful contrast with the "Hosanna" fugue from the chorus.

When all forces were going at once, however—orchestra, chorus, and the four brass choirs—it was glorious! When an audience glows as it leaves the hall, as yesterday's audience glowed, no better sign can be given that the performance was inspired.



# Charles Munch Conducts, Leopold Simoneau Soloist

*4/25/59*

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 24th program of the Friday-Saturday series. With these concerts the 78th season of the Orchestra is concluded. Dr. Charles Munch, music director, conducted the Berlioz Requiem. Leopold Simoneau, tenor, was soloist. Assisting were the New England Conservatory Chorus, prepared by Lorna Cooke de Varon, and eight boy sopranos from the Catholic Memorial High School Glee Club, prepared by Berj Zamkochian.

## By CYRUS DURGIN

Charles Munch chose, in the Berlioz Grande Messe des Morts, a grand and monumental score with which to end his first decade as conductor of the Boston Symphony Orchestra. Two performances of it, yesterday afternoon and tonight, conclude the 78th season of the Orchestra.

The Berlioz Requiem, as the score usually is known, is a prodigious expression of religious feeling in terms of high intensity. Not entirely of the incandescent genius which characterizes the finest portions, this work is huge in scope, large of dimensions, frequently overwhelming, occasionally bombastic, and in every page of extraordinary originality. There is nothing else quite like it in music.

The Berlioz Requiem is also rare. It was not given in Boston between its local introduction (by B. J. Lang and the Cecilia Society) in 1882, and the Munch revival of it in 1951. Now eight more seasons have passed, though it should be added that Dr. Munch had planned to perform it a year ago, but his illness supervened. After these present performances, the work will be recorded at Symphony Hall. That is a project much to be applauded, and RCA Victor's issue of the recording will be eagerly anticipated.

It is not possible, of course, to present the Requiem with the vast numbers of chorus and orchestra that the composer recommended, in an auditorium the size of Symphony Hall. (Something like the Boston

Garden would be required!) Accordingly, the performing forces quite logically "are determined by space and practicability." Yet there are quite enough for the purpose, the auditorium and certainly for recording.

The four added brass groups this time are stationed in the first and second balconies in the first aisle from the stage. That makes it easier for the players to see the conductor's beat. But this placement does take away entirely the sense of being enveloped by brass resonance, which was so hair-raising in 1951, when two of the groups were stationed in the first balcony toward the rear of the hall.

Of all conductors known to me, none is so peculiarly fitted, by skill, temperament and background to conduct Berlioz as is Charles Munch. For this reason, I think you can regard these performances as close to profound and eternal musical truth as is possible. Not that his way with this music is all heat and passion, any more than the Requiem itself is to be considered mainly in terms of heroic size. (I shall never forget the humorous comment of a fine musician, in 1951, when he exclaimed: "Just think what P. T. Barnum could have done with this!")

Indeed the bigger and louder pages, like the Dies Irae, Tuba Mirum, and Rex Tremendae, for all their grandeur of drama, their overwhelming great sound, are perhaps lesser as music than sections like the opening Requiem and Kyrie, with their mysterious intonings of the Latin text and the sudden burst of luminous harmony upon the word "luceat"; the quiet male unisons of Quid sum miser, and the hushed, chorus-unaccompanied Quarens me. So, too, the melodic

beauty which seems to float in eternity, of the Sanctus, whose tenor solo is so affectingly sung by Leopold Simoneau.

The New England Conservatory Chorus, admirably prepared by Lorna Cooke de Varon, and reinforced at places by the eight boy sopranos from Catholic Memorial High School, drilled by Berj Zamkochian, sang, as required, with a thrilling vitality, poised control and supernatural tenderness. The Boston Symphony virtuosi played gloriously, as if indeed the Last Judgment were at hand, and had it been, I am sure they would all have received salvation. In brief, an experience unforgettable.

## Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 24th concert of the 78th season—Hector Berlioz's "Grand Messe des Morts," Op. 5—yesterday afternoon in Symphony Hall. Leopold Simoneau, tenor, was the soloist. The New England Conservatory Chorus was conducted by Lorna Cooke de Varon, together with eight boys from the Glee Club of the Catholic Memorial High School.

## By ROBERT TAYLOR

With the colossal structure of Berlioz' Requiem soaring amid dazzling thunderclaps of sound, the 78th season and 10 years of Charles Munch's regime at the head of the Boston Symphony Orchestra reached an inspired finale yesterday afternoon in Symphony Hall.

The choice of the eloquent Requiem was a fitting climax on this significant occasion. Revived here by Dr. Munch in 1951 after a lapse of more than a half century, the gigantic work demands a unique tradition of performance.

While the cataclysm of the wrathful Last Judgment calls upon extraordinary brass fanfares and surging choral proclamations, Berlioz himself was more interested in the poetry of the Requiem's contrasts. The splendor of Charles Munch's electrifying interpretation of the score resides in his appreciation of these nuances.

The dimensions of the music are staggering. Of the four great Requiems — by Mozart, Cherubini, Berlioz and Verdi — the Berlioz offers the conductor the broadest latitude; the temptation toward the grandiose is virtually overwhelming. Consider the original score: a "minimum" of 108 string players, a chorus of six to eight hundred, 20 woodwinds and 12 horns in the main body of the orchestra, a percussion battery of 16 kettle drums, two snare drums, 4 gongs, 10 cymbals, plus four additional brass bands requiring 37 musicians!

## On Level of Art

Obviously the Requiem cannot be presented on this scale, short of hiring Fenway Park. But the conception is grand enough with the chorus of the New England Conservatory, plus four groups of brass stationed in the balconies—and some idea of the care lavished on the performance may be gathered from the presence of eight boy sopranos (seven from Catholic Memorial High School and one from the choir of Trinity Church) to satisfy Berlioz' intention in writing portions for the vibratoleless timbres of treble voices.



All in all, the concert proved a breathtaking experience. However, it is an experience realized on the level of art because the conductor gauges the strategic points of tranquility. The wrathful sonorities of the Tuba Mirum burst forth with awesome antiphonal effect having no counterpart for sheer power other than the final movement of the Beethoven Ninth. The majesty of the Rex Tremendae exhibits a titanic sweep. Nevertheless, it is the tension that Dr. Munch achieves between the theatrical bravura of the Requiem and its aura of sanctity and hushed reverence that drives the reading to exalted heights.

A sizeable part of the credit belongs, also, to the chorus of the New England Conservatory, which has been admirably trained under the direction of Lorna Cooke de Varon. The choral work yesterday was the finest of the season and the clarity of the tonal texture representative of the highest professional standard. The sureness of the attack, the ability to produce an impressive volume of sound and the most refined pianissimo marked the singing. The a capella Quarens Me was indicative of the finely-chiseled vocalism.

### Discreet Beauty

Leopold Simoneau, the tenor in the Sanctus, offered his brief solo with expressive and discreet beauty; and the orchestra—with special note for the percussion throughout and the flutes of the Hostia—has seldom seemed a more flexible and radiant instrument. To say that Charles Munch offered a definitive performance would be an understatement, for the interpretation displayed shadings of energy and nobility that virtually defy one hearing.

Indeed, at the close one sharp bravo ushered in the salvo of applause. The bravos at Friday Symphony are usually of the muffled and proper variety. This one in its singularity and force seemed to uncork that bottled rapture. Ten years with Charles Munch. He has been the leader of the great orchestra now longer than any conductor except Koussevitzky. It has been a decade of accomplishment and growth, of world tours and recordings, of continuous dedication to art. We scarcely can add more to that bravo as the curtain falls on the 78th season, the 240th program of a rare and devoted man.

### Munch Completes 10th Symphony Season

With the concert of Saturday evening Charles Munch will complete 10 years of concerts in Symphony Hall as Music Director of the Boston Symphony Orchestra, a tenure longer than any previous uninterrupted term except that of Serge Koussevitzky. 4-59

## TEN YEARS WITH CHARLES MUNCH

ON April 25, Charles Munch will complete ten years of concerts in Symphony Hall as the Music Director of the Boston Symphony Orchestra. His tenure to date is longer than any previous uninterrupted term except that of Koussevitzky.

It has been a significant decade. The Orchestra made its first journey to Europe in the spring of 1952, a transcontinental tour in the following spring, and a second tour of Europe in 1956. The concerts are finding an ever-increasing public. They are now broadcast to various parts of America; they are occasionally broadcast to Europe and televised. The number of recordings made each year has been increased. Dr. Munch opens certain rehearsals to the public—drawing a younger audience into the privilege of symphonic music. The Berkshire Festival and Berkshire Music Center at Tanglewood, both under the direction of Dr. Munch, continue to entice music-minded multitudes from parts near and far.

An event of these years was the Seventy-fifth Anniversary season of the Orchestra, in 1955-1956. Dr. Munch invited several composers to provide works for the occasion and these were performed in that season and later. They were Copland's Symphonic Ode (revised),

Hanson's Elegy, Milhaud's Symphony No. 6, Petrassi's Fifth Concerto for Orchestra, Piston's Symphony No. 6, Villa-Lobos' Symphony No. 11. In the season 1957-1958, Einem's Symphonic Scenes and Sessions' Symphony No. 3 were performed. Dutilleux's Symphony for Two Orchestras is scheduled for next autumn. Dr. Munch personally commissioned Martinu's Fantaisies Symphoniques, and "The Parables," performed respectively in the anniversary season and the season now ending.

It is interesting to compare Dr. Munch's 240 programs in the Friday and Saturday series with the chapter "Making a Program" in his book, *I Am a Conductor*, which appeared in 1955. He there gives a "typical example," calling it "one scheme among many which seem reasonable to me: 1—A classical symphony or a baroque concerto grosso, or an overture; 2—A difficult work. This is the place for Berg or Bartók; 3—A big symphony.

"First we prepare the terrain and sharpen the receptivity. Then we can try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich and solid, relaxes the atmosphere."

Turning over the program pages, one finds that this basic scheme persists, although not without many variants. From this point of view the total repertory of ten years accordingly divides into three



parts — the early classical, the contemporary, and the giants of the century past. The following count of the composers most represented will show the preponderance of the last category.\*

65 — Beethoven  
53 — Mozart  
45 — Bach  
44 — Brahms  
28 — Ravel  
26 — Tchaikovsky  
25 — Debussy  
24 — Strauss  
24 — Stravinsky  
24 — Berlioz  
23 — Wagner  
21 — Honegger  
18 — Haydn  
17 — Schumann  
16 — Prokofieff  
15 — Schubert  
13 — Hindemith

13 — Sibelius  
13 — Bartók  
13 — Mendelssohn  
12 — Roussel  
10 — Mahler  
9 — Piston  
8 — Milhaud  
8 — Copland  
6 — Saint-Saëns  
6 — Barber  
6 — Fauré  
6 — Dvořák  
6 — Franck  
6 — Rachmaninoff  
5 — Martinu  
4 — Vaughan Williams  
4 — Shostakovich

\* The numeral indicates the number of performances of works by each composer in the Friday and Saturday series, a pair of concerts counting as one. Only composers represented by four or more performances are here listed.

The following 31 composers, American by birth or long residence, have been included in the programs:

Samuel Barber  
Arthur Berger  
Easley Blackwood  
Ernest Bloch  
Aaron Copland  
Paul Creston  
Henry Cowell  
Mabel Daniels  
David Diamond  
Lukas Foss  
Isadore Freed  
Alexei Haieff  
Roy Harris  
Alan Hovhaness  
Norman Dello Joio  
Peter Mennin

Robert Moevs  
Nikolai Nabokov  
Walter Piston  
Gardner Read  
Wallingford Riegger  
William Schuman  
Roger Sessions  
Leo Smit  
Howard Swanson  
Alexander Tansman  
Alexander Tcherepnin  
Ernst Toch  
Randall Thompson  
Virgil Thomson  
Bernard Wagenaar

Guest conductors through the ten years have been Ernest Ansermet, Sir John Barbirolli, Sir Thomas Beecham, Leonard Bernstein, Guido Cantelli, Antal Dorati, Arthur Fiedler, Ferenc Fricsay, Vladimir Golschmann, Serge Koussevitzky, Igor Markevitch, Jean Martinon, Pierre Monteux, Eugene Ormandy, Robert Shaw, Thomas Schippers, Izler Solomon, and G. Wallace Woodworth.

## Last Trump at Symphony Hall In Berlioz Requiem Recording

By CYRUS DURGIN

The Last Trump sounded through Symphony Hall yesterday. Indeed, it kept on sounding, in all its brazen splendor, and was repeated over and over again. Nothing serious, however. Only the Boston Symphony Orchestra recording the Requiem of Hector Berlioz.

The auditorium looked topsyturvy. Most of the seat rows had been removed from the floor. Where an audience had sat last Friday and Saturday, the orchestra was disposed, and microphones were hung from tall steel pedestals.

Up on stage was seated the New England Conservatory Chorus. High up in the balconies were the four brass bands that provide The Last Trump in the second movement of Berlioz' famous Mass for the Dead, the Dies Irae. 4-28-59

This especial portion of the Requiem was posing difficulties for conductor Charles Munch, RCA Victor's music supervisor, Richard Mohr, and the sound engineers. The four brass groups of trumpets, horns, trombones and tubas, which are in addition to the orchestra, are here of greatest importance. They must be loud, they must pervade the entire sound, they must seem to envelope everything else, and they must have a certain tonal perspective in relation to the choral voices and other instruments.

Initially they were stationed in the first balcony, toward the stage. It seemed a better effect could be had, so they were moved up to the second balcony, also close to the stage. On a third try the four bands, two on a side, were placed farther down the length of the hall. That was much better.

But brass instruments "speak" a trifle slower than strings, woodwind and percussion. That had to be provided for in the conductor's beat, and the bands had to watch for Munch's stick at some distance from his stand. He, in turn, had to make his stick seen by the chorus, at some distance from him, and keep it high enough for quick perception by the brass bands about 40 feet above his head. Several "takes" (performances recorded on tape) were made before Mr. Mohr's voice, emerging calmly from the loudspeaker wired to the control room backstage, assured that all was well.

Recording such a large and long work is a huge undertaking. Dr. Munch, Orchestra and Chorus had begun on Sunday at one in the afternoon, and had worked well into the evening. They resumed at 10 yesterday morning, and finished at a session which began last night at 7. Though not the first time the Berlioz Requiem has been recorded in the United States, it is the first time by musical forces of major importance over here.



The Boston Symphony used to record on stage, as at ordinary concert performances. But about a month ago, the RCA Victor technicians asked to experiment by transferring the Orchestra to the floor of the hall. The result was so decidedly satisfactory that the plan was repeated in a few weeks when Aaron Copland recorded his "Appalachian Spring" and "The Tender Land" Suite, and again for Berlioz' Requiem.

It was interesting to observe how the orchestra was much spread out, yesterday, from its normal compact placement. Behind the percussion group of many drums, left rear, screens had been set up to reinforce their sound. Dr. Munch's stand, given added height, was almost halfway down the length of Symphony Hall.

I counted a dozen microphones, all strategically placed to take the resonance of certain groups of instruments and voices. Looking up, your eyes met a jungle of cables, for many powerful lights had to be suspended over the orchestra so that the men could read their parts easily.

Through the morning and into the afternoon they all worked. As each "take" was finished, there was a short break and playback. Dr. Munch selected each "take" which he considered the best.

Today he flies to France for a vacation before the Summer Berkshire Festival at Tanglewood. When he returns, in late June, he will listen to an edited tape of the whole for final approval. Then, the Boston Symphony recording of the Berlioz Requiem will be "mastered" upon metal discs, and from the masters the LP albums will be pressed.

## A Ten-Year Record Of Leadership, Fine Artistic Achievement

*Globe* By CYRUS DURGIN 4/26/59

Time goes so fast! It seems only yesterday that Charles Munch was the new conductor of the Boston Symphony, in succession to Koussevitzky. But last

night's performance of the Berlioz Requiem actually ended the first decade of Munch's artistic leadership of our Orchestra.

Much has happened over these years, most of it good. Coming to a Boston which already admired him as guest conductor, "Le Beau



DURGIN



MUNCH

Charles," as then he was said to be known in Paris, took over a virtuoso orchestra from the virtuoso Koussevitzky, a musician of powerful temperament and opinions.

### Difficult Task

To follow such a figure is difficult, at best. Sometimes it is near-tragedy, as a younger and less masterful (than he is today) Barbirolli found to his unhappiness when he succeeded that giant Toscanini with the New York Philharmonic Symphony in 1936.

We had no such difficulty here. Charles Munch was just the man to take over the Boston Symphony in 1949, which was what I thought then and believe today. In many respects he was wholly unlike his predecessor, but he had the necessary requisites for the position, including musical authority and charm for the public. He has kept them, too, and in 1959 his artistic position is impregnable and his hold upon the public firm.

In the first few years there was a complete change-over of the Boston Symphony in terms of its tone and performing ensemble. Munch, with his Gallic ear, likes the bright, clear, sweet and slightly dry French resonance, which is at the other pole from the dark and

ocean-deep sonority that Koussevitzky developed. It took a while to accomplish the transformation, and for a period the Orchestra was neither what it had been or would become. The time eventually came, however, and today the Boston Symphony is at another peak of near-perfection.



### The Record

Munch's record over the decade is impressive. It was his good fortune to take the Orchestra to Europe for the first time in 1952, and to lead it there again, including Russia, in 1956. He also, with the co-operation of his old friend and colleague, Pierre Monteux, who assisted in the European tours, in 1953 took the Boston Symphony upon its first transcontinental tour of this country since 1915.

The management points out that "the public for the concerts is steadily increasing... the Orchestra has made a larger number of records for R.C.A. Victor each year." It was Munch who founded the Open Rehearsals, which have proved exceedingly popular, whereby younger listeners at comparatively low cost may hear the Boston Symphony informally. In Tanglewood the Summer Berkshire Festivals continue at a peak of attendance, and the Berkshire Music Center provides an outstanding seasonal music school of its kind.

Orchestral repertory is another touchy matter faced by every conductor. Munch's taste quite naturally runs to French music, beyond the usual segment of German standard works. You cannot please all the people all the time, and some you never can please, though in the second category I do not understand why you

cannot. I do know from my personal experience in talking with friends and total strangers and, frankly, in occasional eavesdropping on conversations, that there is a certain opposition to Munch's programming. That is only natural. To what extent it exists, I could not say.

### The Repertory

An examination of the repertory over the 10 years show Beethoven (65 performances), Mozart, Bach, Brahms, Ravel, Tchaikovsky, Debussy, Strauss, Berlioz, Stravinsky, Wagner and Honegger (the latter 21 performances) to have been the composers highest on the list. Now this cannot conclusively prove Munch's own taste, for some of these performances must have been given by other conductors. Mahler, for example, is down for 12 performances, but Munch himself never conducted Mahler here until just last December.

Yet it must also be recognized that this repertory—which to my mind is surely broad and representative of both novelty and familiar music—does represent the cognizance and supervision of Munch. As music director he has, I believe, sole authority over what is to be performed.

His 10 years among us have made a fine and artistically honorable record. His personal reputation has continued high, and under him the orchestra has continued one of the best in the world. One of the top best, just in case anyone may think I have not stated it strongly enough. This has been accomplished, too, under an occasional burden of poor health. Twice in the decade Munch has suffered from what has had the appearance of cardiac illness, though to my knowledge precise diagnosis of it as such has not been made public. Munch has served music, the Boston Symphony, and the city well. I, for one, salute him.

## New Scores Need Trial by Time

By ROBERT TAYLOR

The new music presented by the Boston Symphony Orchestra during the 78th season is something of a problem to the listener. Viewed in the perspective of time, the new scores might well turn out to be of enduring quality. But at this remove the debuts of 1918-59 seem, on the whole, to be ephemeral.

At the start of the season, Charles Munch had planned works by Ibert, Dutilleux, and other recognized contemporaries; but these didn't materialize, for the composers, after all, couldn't be rushed. Of 15 works performed for the first time at the Friday-Saturday series two were world premieres (Tcheropnin's Symphony No. 4 in E and Martinu's "The Parables") nine were contemporary Boston premieres (works by Barbirolli, Chavez, Copland, Foss, Kurka, Read, Riegger (2) and Walton; and the remainder constituted masterworks that, for various reasons, has not appeared at Symphony before.

Among the symphonies, Tcheropnin's Fourth in E struck me as the only success, a modest success it is true, but with virtues of shapeliness and craft. The Fourth does not have urgency yet it makes a musical statement of considerable force and skill without bizarre means. The sound effects are integrated into an overall musical impulse. I recall being impressed by Lukas Foss's Symphony of Psalms, too; but memory has somewhat blurred the original response. Sections of the work return; still, perhaps the Symphony of Psalms is not sustained throughout.

### Mixed Responses

This mixed reaction applies to the other new works of the season. Barbirolli's Elizabethan Suite is utterly beguiling

with its melodies from the Fitzwilliam Virginal Book. It is essentially, however, a pastiche. Copland's orchestral suite from the opera "The Tender Land," is fresh and bucolic — and reminiscent of "Appalachian Spring." Martinu's "The Parables" is somewhat vaporous and sweet for my taste; Kurka's Symphony No. 2 bristles with vitality — and recondite effects more suited to a coterie audience. Gardner Read's Prelude and Toccata reveals excellent workmanship, but is intended to achieve its aims as a minor work, and the same applies to Walton's bracing Partita. Wallingford Riegger's Study in Sonority is an ingenious laboratory experiment, and his Symphony No. 4, though containing many extraordinary passages, remains music of an exceedingly cerebral and contrived aspect.

In terms of programming, I thought the concerts of Dec. 26 and 27, in which Maureen Forrester sang the Mahler "Kindertotenlieder," offered a musical experience of the highest order. The Charles Munch version of the Berlioz Requiem was no less than overwhelming. There was an admirable Beethoven Ninth and virtually definitive performances of Schumann's Symphony No. 2; Brahms's Symphony No. 4; Ravel's "La Valse" and "Debussy's "La Mer." I was particularly glad to note that Dr. Munch



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has reached maturity as a Beethoven interpreter and that Richard Strauss appears to be staging something of a revival at these concerts. On the other hand there are composers such as Wagner and Bruckner whom, it seems, I haven't heard in a month of Sundays.

### Guest Conductors

The Guest conductors created several memorable programs. In particular, Sir John Barbirolli touched a sustained level of elegance and meticulous finish; proved a delightful surprise to me. The engagement of Robert Shaw was a failure and if it promised much only delivered a stirring Symphony of Psalms, which demonstrated that Mr. Shaw can handle a chorus but needs substantial experience in developing the basic symphonic repertoire. Richard Burgin showed that the Symphony possesses one of the most dependable of artists in its own ranks; and I would like to hear more from Izler Solomon, a talent of vigorous intensity.

The soloists did not overweight the programs as has been the case in recent years in American concert halls. Christian Ferras and Henryk Szeryng, the debut violinists, were exciting discoveries; among the others there wasn't a single dud, either; and the ranks of the orchestra produced three of the finest, Ralph Gomberg, Samuel Mayes and Joseph de Pasquale. The pedal broke on Serkin's piano, in one unique incident, and Mr. Tchernin vaulted from the audience onto the stage in another. In fine, however, the 78th season offered a full quota of outstanding performances, but where, oh where, were the new composers?

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DEBUSSY: "La Mer," Three Orchestral Sketches	I October 3-4	12
DELIUS: "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"	XIV January 30-31	850
DVOŘÁK: Symphony No. 4, in G major, Op. 88	VI November 21-22	365
FAURÉ: "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80	XVIII March 6-7	1097
Foss: Symphony of Chorales, for Orchestra	IV October 31-November 1	208
HAIEFF: Symphony No. 2	VII November 28-29	430
HANDEL: Concerto for Oboe and String Orchestra, in G minor (RALPH GOMBERG)	VIII December 5-6	457
HAYDN: Symphony in D major, No. 104 ("London")	XII January 9-10	713
HINDEMITH: Symphony, "Mathis der Maler"	XI January 2-3	692
"Nobilissima Visione," Concert Suite from the Ballet "Saint Francis"	XIII January 23-24	780
Philharmonic Concerto, Variations for Orchestra	XXIII April 17-18	1422
HONEGGER: Symphony No. 5	II October 10-11	80
Symphony No. 4, "Deliciae Basilienses"	XVIII March 6-7	1100
KURKA: Symphony No. 2, Op. 24	XI January 2-3	666
MAHLER: "Kindertotenlieder" (MAUREEN FORRESTER)	X December 26-27	592
"Lieder eines fahrenden Gesellen" (MAUREEN FORRESTER)	X December 26-27	617
MARTINU: "The Parables"	XVI February 13-14	1003

MOZART: Symphony in D major, No. 35, "Haffner," K. 385	II October 10-11	73
Masonic Funeral Music, K. 477	XXI April 3-4	1287
Divertimento in D major, for Strings, K. 136	XXI April 3-4	1289
Piano Concerto in G major, K. 453 (NICOLE HENRIOT-SCHWEITZER)	XXI April 3-4	1292
PISTON: Symphony No. 3	XV February 6-7	936
PROKOFIEFF: Symphony No. 5, Op. 100	III October 23, 25	186
RACHMANINOFF: Symphony No. 2, in E minor, Op. 27	XXIII April 17-18	1449
RAVEL: Valses Nobles et Sentimentales	VII November 28-29	434
La Valse, Choreographic Poem	VII November 28-29	438
READ: Prelude and Toccata	III October 23, 25	137
RIEGGER: Study in Sonority	III October 23, 25	146
Symphony No. 4, Op. 63	XII January 9-10	738
ROUSSEL: Rapsodie Flamande, Op. 56	XVI February 13-14	1016
SAINT-SAËNS: Symphony No. 3, in C minor (with Organ), Op. 78 (E. POWER BIGGS)	X December 26-27	622
SCHUBERT: Symphony in C major, No. 7	IV October 31-November 1	238
Symphony No. 5, in B-flat	XIX March 20-21	1184
SCHUMANN: Symphony No. 2, in C major, Op. 61	VIII December 5-6	495
Overture to Byron's Manfred, Op. 115	XVI February 13-14	969
Pianoforte Concerto in A minor, Op. 54 (EUGENE ISTOMIN)	XVI February 13-14	982
STRAUSS: "Don Quixote," Fantastic Variations on a Theme of Knightly Character, Op. 35 (SAMUEL MAYES; JOSEPH DE PASQUALE)	XIII January 23-24	813
Symphonia Domestica, Op. 53	XVII February 27-28	1075
Till Eulenspiegel's Merry Pranks, Op. 28	XIX March 20-21	1194
STRAVINSKY: "Symphonie de Psalms," for Orchestra with Chorus	XII January 9-10	756
TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74	XI January 2-3	649
Violin Concerto in D major, Op. 35 (HENRYK SZERYNG)	XV February 6-7	948



TCHEREPNIN: Symphony No. 4, in E, Op. 91	VIII	December 5-6	464
WALTON: Partita for Orchestra	XIV	January 30-31	854
WEBER: Overture to "Oberon"	XV	February 6-7	905

## GUEST CONDUCTORS

SIR JOHN BARBIROLI: January 30-31. Sketch . . . . .	835
RICHARD BURGIN (Associate Conductor): October 23, 25; March 20-21. Sketch . . . . .	131
ANTAL DORATI: November 21-22. Sketch . . . . .	323
PIERRE MONTEUX: January 23-24. Sketch . . . . .	771
ROBERT SHAW: January 2-3, January 9-10. Sketch . . . . .	643
IZLER SOLOMON: April 17-18. Sketch . . . . .	1412
The following composers conducted their own works:	
CARLOS CHÁVEZ: April 3-4. Sketch . . . . .	1283
AARON COPLAND: April 17-18.	
LUKAS FOSS: October 31-November 1.	

WORKS PERFORMED FOR THE FIRST TIME IN THE  
FRIDAY-SATURDAY SERIES

BARBIROLI	An Elizabethan Suite, arranged from the "Fitzwilliam Virginal Book"
BEETHOVEN	String Quartet in A minor, Op. 132
BUXTEHUDE	Chacona in E minor (Arranged for Orchestra by Carlos Chávez)
CHÁVEZ	Symphony No. 4 ("Romantica")
COPLAND	Orchestral Suite from the Opera, "The Tender Land"
FOSS	Symphony of Chorales, for Orchestra
KURKA	Symphony No. 2, Op. 24
MAHLER	"Kindertotenlieder"
MARTINU	*"The Parables"
MOZART	Piano Concerto in G major, K. 453
READ	Prelude and Toccata
RIEGGER	Study in Sonority
	Symphony No. 4, Op. 63
TCHEREPNIN	*Symphony No. 4, in E, Op. 91
WALTON	Partita for Orchestra

\* First performance.

## NUMERICAL SUMMARY OF WORKS PERFORMED

Works by Beethoven, Brahms — 7; Berlioz — 5; Mozart — 4; Bach, Hindemith, Schumann, Strauss — 3; Chávez, Copland, Honegger, Mahler, Ravel, Riegger, Schubert, Tchaikovsky — 2; Barber, Barbirolli, Bartók, Blackwood, Bloch, Buxtehude, Creston, Debussy, Delius, Dvořák, Fauré, Foss, Haieff, Handel, Haydn, Kurka, Martinu, Piston, Prokofieff, Rachmaninoff, Read, Roussel, Saint-Saëns, Stravinsky, Tcherpnin, Walton, Weber — 1 each. Total — 78 works by 43 composers.

## ARTISTS WHO HAVE APPEARED AS SOLOISTS

*CHRISTIAN FERRAS (Brahms: Violin Concerto in D major). March 6-7. Sketch . . . . .	1091
RUDOLF FIRKUSNY (Beethoven: Piano Concerto No. 3). November 7-8. Sketch . . . . .	260
MAUREEN FORRESTER (Mahler: Kindertotenlieder; Lieder eines fahrenden Gesellen). December 26-27. Sketch . . . . .	515, 580
RALPH GOMBERG (Handel: Concerto for Oboe, in G minor). December 5-6. Sketch . . . . .	451
NICOLE HENRIOT-SCHWEITZER (Mozart: Piano Concerto in G major). April 3-4. Sketch . . . . .	1284
EUGENE ISTOMIN (Schumann: Pianoforte Concerto in A minor). February 13-14. Sketch . . . . .	963
SAMUEL MAYES (Bloch: "Schelomo"). October 23, 25 (Strauss: "Don Quixote"). January 23-24. Sketch . . . . .	132
JOSEPH DE PASQUALE (Strauss: "Don Quixote"). January 23- 24. Sketch . . . . .	195
RUDOLF SERKIN (Brahms: Piano Concerto No. 2). April 10-11. Sketch . . . . .	1347
*HENRYK SZERYNG (Tchaikovsky: Violin Concerto in D major). February 6-7. Sketch . . . . .	899

## ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

<i>Choruses:</i>	CHORUS PRO MUSICA, ALFRED NASH PATTERSON, Conductor (Stravinsky: "Symphonie de Psaumes")
	HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, ELLIOT FORBES, Conductor (Bach: St. Matthew Passion)
	NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Conductor (Beethoven: Ninth Symphony; Berlioz: Requiem)

\* First appearance in the Friday and Saturday series.



<b>Sopranos:</b>	*SARAMAE ENDICH (Bach: St. Matthew Passion) LEONTYNE PRICE (Beethoven: Ninth Symphony)
<b>Contraltos:</b>	*MAUREEN FORRESTER (Beethoven: Ninth Symphony) FLORENCE KOPLEFF (Bach: St. Matthew Passion)
<b>Tenors:</b>	HUGUES CUÉNOD (Bach: St. Matthew Passion) DAVID POLERI (Beethoven: Ninth Symphony) *LÉOPOLD SIMONEAU (Berlioz: Requiem)
<b>Baritones:</b>	MACK HARRELL (Bach: St. Matthew Passion) GIORGIO TOZZI (Beethoven: Ninth Symphony)
<b>Bass:</b>	JAMES JOYCE (Bach: St. Matthew Passion)
<b>Harpsichord:</b>	DANIEL PINKHAM (Bach: St. Matthew Passion)
<b>Organ:</b>	E. POWER BIGGS (Bach: Chorale Prelude and Chorale "The Old Year Is Past"; Saint-Saëns: Symphony No. 3) *BERJ ZAMKOCIAN (Bach: St. Matthew Passion)

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\* First appearance in the Friday and Saturday series.

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## PENSION FUND

At the 123rd and 124th Pension Fund concerts, Van Cliburn appeared as soloist with the Orchestra on Sunday, October 5 and Monday, October 6. Dr. Munch conducted the Roman Carnival Overture of Berlioz, the A minor Piano Concerto of Schumann and the Third Piano Concerto of Rachmaninoff.

Seven regular Open Rehearsals at Symphony Hall during the season past (October 30, November 20, December 4, January 21, February 12, March 19, April 23), and three extra Open Rehearsals (March 5, March 25, April 9) benefited the Pension Fund.

The six Saturday morning rehearsals of the Berkshire Festival were open to the public for the benefit of the Pension Fund.

## MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 25th annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on March 18. Henry B. Cabot, President of the Trustees, and Henry A. Laughlin, Chairman of the Friends, addressed the meeting, after which the Orchestra played. Dr. Munch and the trustees received the members at Tea.

## PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six Sunday concerts were given in Symphony Hall on Sunday afternoons. ANTAL DORATI conducted the concert on November 23. ROBERT SHAW on January 4. and SIR JOHN BARBIROLI on February 1.

November 2. BERLIOZ: Overture, "Béatrice et Bénédict"; FOSS: Symphony of Choral (Conducted by the Composer); SCHUBERT: Symphony in C major, No. 7.  
November 23. BEETHOVEN: Overture to "Egmont," Op. 84; BARTÓK: Concerto for Orchestra; DVOŘÁK: Symphony No. 4, in G major, Op. 88.



- January 4. TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74; KURKA: Symphony No. 2, Op. 24; HINDEMITH: Symphony, "Mathis der Maler."
- February 1. BARBIROLLI: An Elizabethan Suite, arranged from the "Fitzwilliam Virginal Book"; DELIUS: "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"; WALTON: Partita for Orchestra; BRAHMS: Symphony No. 2, in D major, Op. 73.
- March 1. BERLIOZ: "Royal Hunt and Storm," Descriptive Symphony from "The Trojans"; BLOCH: "Schelomo" (Solomon), Hebrew Rhapsody for 'Cello and Orchestra (SAMUEL MAYES); STRAUSS: Symphonia Domestica.
- April 12. FAURÉ: "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80; HONEGGER: Symphony No. 4, "Deliciae Basilienses"; BRAHMS: Piano Concerto No. 2, in B-flat major, Op. 83 (RUDOLF SERKIN).

#### PROGRAMS OF THE TUESDAY EVENING SERIES

Nine Symphony concerts were given in Symphony Hall on Tuesday evenings. RICHARD BURGIN conducted the concerts on December 23, March 3 and March 24. ROBERT SHAW on January 6.

- October 7. BACH: Suite No. 4, in D major; DEBUSSY: "La Mer," Three Orchestral Sketches; BEETHOVEN: Symphony No. 6, in F major, "Pastoral," Op. 68.
- November 18. MOZART: Symphony in D major, No. 35, "Haffner," K. 385; BRAHMS: Variations on a Theme of Haydn, Op. 56a; SCHUBERT: Symphony in D major, No. 7.
- December 2. HAIFF: Symphony No. 2; RAVEL: Valses Nobles et Sentimentales; La Valse, Choreographic Poem; BEETHOVEN: Piano Concerto No. 4, in G major, Op. 58 (ALEXANDER BOROVSKY).
- December 23. VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis, for Double String Orchestra; BLOCH: "Schelomo" (Solomon), Hebrew Rhapsody for 'Cello and Orchestra (SAMUEL MAYES); PROKOFIEFF: Symphony No. 5, Op. 100.
- January 6. TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74; KURKA: Symphony No. 2, Op. 24; STRAVINSKY: Suite from the Ballet "L'Oiseau de Feu."
- February 10. WEBER: Overture to "Oberon"; BERLIOZ: "Royal Hunt and Storm," Descriptive Symphony from "The Trojans"; PISTON: Symphony No. 3; TCHAIKOVSKY: Violin Concerto in D major, Op. 35 (HENRYK SZERYNG).
- March 3. SCHUMANN: Overture to Byron's Manfred, Op. 115; Pianoforte Concerto in A minor, Op. 54 (EUGENE ISTOMIN); SAINT-SAËNS: Symphony No. 3, in C minor (with Organ), Op. 78 (BERJ ZAMKUCHIAN).
- March 24. BEETHOVEN: String Quartet in A minor, Op. 132; SCHUBERT: Symphony No. 5 in B-flat; STRAUSS: Till Eulenspiegel's Merry Pranks, Op. 28.
- April 21. FAURÉ: "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80; HONEGGER: Symphony No. 4, "Deliciae Basilienses"; STRAUSS: Symphonia Domestica, Op. 53.

#### CONCERTS OUTSIDE BOSTON

Six Tuesday evening concerts in Sanders Theatre, Harvard University, Cambridge: October 28; December 16 (RICHARD BURGIN, Conductor; SAMUEL MAYES); January 20 (PIERRE MONTEUX, Conductor); February 3 (SIR JOHN BARBIROLLI, Conductor); March 17; April 7.

Five Tuesday evening concerts in the Veterans Memorial Auditorium, Providence: November 4; November 25 (ANTAL DORATI, Conductor); December 30 (RICHARD BURGIN, Conductor; SAMUEL MAYES); January 27 (PIERRE MONTEUX, Conductor); April 14 (RUDOLF SERKIN).

Ten concerts in Carnegie Hall, New York City (5 Wednesday evenings and 5 Saturday afternoons): November 12, November 15; December 10 (RALPH GOMBERG), December 13; January 14 (ROBERT SHAW, Conductor), January 17 (ROBERT SHAW, Conductor; CHORUS PRO MUSICA); February 18 (HENRYK SZERYNG), February 21 (EUGENE ISTOMIN); March 11 (CHRISTIAN FERRAS), March 14 (SAMUEL MAYES).

Five Friday evening concerts in the Academy of Music, Brooklyn, N.Y.: November 14; December 12; January 16 (ROBERT SHAW, Conductor); February 20 (EUGENE ISTOMIN); March 13 (SAMUEL MAYES).

Concerts in other cities: Rochester, October 14; Columbus, October 15; Toledo, October 16; Detroit, October 17; Ann Arbor, October 18; East Lansing, October 19; United Nations, October 24; New Haven, November 11 and March 10 (CHRISTIAN FERRAS); Cambridge, M.I.T., November 17; New Brunswick, December 9 (RALPH GOMBERG); Washington, December 11 and January 15 (ROBERT SHAW, Conductor); Hartford, January 13 (ROBERT SHAW, Conductor); Stotts, February 16 (HENRYK SZERYNG); New London, February 17 (HENRYK SZERYNG); Philadelphia, February 19 (EUGENE ISTOMIN); Northampton, March 9 (SAMUEL MAYES); Baltimore, March 12 (SAMUEL MAYES); World Trade Week concert, April 15.

#### POPS CONCERTS

The 73rd season of concerts by the Boston Pops Orchestra, Arthur Fiedler, Conductor, was given in Symphony Hall from April 29 to June 28.

#### ESPLANADE CONCERTS

The 30th consecutive season of Esplanade Concerts by members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial Shell with scheduled concerts on the evenings June 29 through July 11 (omitting July 5), August 11 through 16 and Wednesday mornings on July 2, 9, August 13 (Children's Concerts).

#### BERKSHIRE FESTIVAL, TANGLEWOOD

Six concerts by members of the Boston Symphony Orchestra, under the direction of Charles Munch, were given on Friday and Saturday evenings and Sunday afternoons of the first two weeks. The concerts on July 5, 6, 11 and 12 were performed in the Shed. The other concerts were performed in the Theatre-Concert Hall. G. Wallace Woodworth conducted the program on July 6, Hugh Ross the second half of the program on July 13.

July 4. BACH: Suite No. 1, in C major; Suite No. 2, in B minor, for Flute and Strings (Doriot Anthony Dwyer); Suite No. 3, in D major; Suite No. 4, in D major.

July 5. BACH: Piano Concerto in D minor (Lukas Foss); The Art of Fugue (arranged by Pillney for Chamber Orchestra).



July 6. BACH: Mass in B minor, Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, Conductor; Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm; James Stagliano, Doriot Anthony Dwyer, Roger Voisin, Louis Speyer and John Holmes, Sherman Walt and Ernst Panenka, Alfred Nash Patterson, Daniel Pinkham.

July 11. MOZART: Ein musikalischer Spass ("A Musical Joke"), K. 522; Sinfonia Concertante for Violin and Viola, in E-flat, K. 364 (Ruth Posselt and Joseph de Pasquale); Symphony in C major, No. 36, "Linz," K. 425.

July 12. MOZART: Eine kleine Nachtmusik, K. 525; Concerto in E-flat major for Two Pianos and Orchestra, K. 365 (Seymour Lipkin, Lukas Foss); Serenade in B-flat major for 13 Wind Instruments, K. 361; Symphony in G minor, No. 40, K. 550.

July 13. MOZART: Symphony in D major, No. 35, "Haffner," K. 385; Piano Concerto in C major, K. 467 (Seymour Lipkin); Kyrie in D minor, K. 341; Graduale ad festum beatae Mariae Virginis, K. 273; Mass in C major, "Coronation," K. 317 (Festival Chorus; Sarah Fleming, Doris Okerson, Richard Gilley, Lawrence Chelsi).

Twelve concerts by the Boston Symphony Orchestra, under the direction of Charles Munch, were given in the Shed on Friday and Saturday evenings, and Sunday afternoons of the last four weeks. Pierre Monteux conducted on July 20 and 25, August 3 and 9.

July 18. BRAHMS: Serenade No. 1, in D major, Op. 11; COPLAND: Orchestral Variations; BRAHMS: Symphony No. 4, in E minor, Op. 98.

July 19. BRAHMS: A German Requiem, Op. 45 (Festival Chorus; Hilde Gueden, Donald Gramm).

July 20. BRAHMS: Academic Festival Overture, Op. 80; Piano Concerto No. 1, in D minor, Op. 15 (Leon Fleisher); STRAVINSKY: "Petrouchka," A Burlesque in Four Scenes (Bernard Zighera).

July 25. GLINKA: Overture to "Russlan and Ludmilla"; TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36; MILHAUD: Prelude to Act III from "Les Euménides"; DEBUSSY: Nocturnes (Festival Chorus prepared by Lorna Cooke de Varon); RAVEL: "La Valse," Choreographic Poem.

July 26. STRAVINSKY: Canticum Sacrum (Festival Chorus prepared by Hugh Ross; Blake Stern, Donald Gramm); RACHMANINOFF: Piano Concerto No. 3, in D minor, Op. 30 (Byron Janis); DEBUSSY: "La Mer."

July 27. BARTÓK: Music for Strings, Percussion and Celesta; RAVEL: "Daphnis et Chloé," Suite No. 2; TCHAIKOVSKY: Violin Concerto in D major, Op. 35 (Zino Francescatti).

August 1. WAGNER: Prelude to "Die Meistersinger von Nürnberg"; A Siegfried Idyll; Prelude and Love-death from "Tristan und Isolde" (Margaret Harshaw); PISTON: Concerto for Viola and Orchestra (Joseph de Pasquale); WAGNER: Finale, "Immolation Scene," from "Götterdämmerung" (Margaret Harshaw).

August 2. WAGNER: Overture and Bacchanale from "Tannhäuser"; LISZT: Piano Concerto in E-flat major, No. 1 (Leonard Pennario); VAUGHAN WILLIAMS: Symphony No. 8, in D minor; WAGNER: "Daybreak" and Siegfried's Rhine Journey from "Götterdämmerung."

August 3. WAGNER: Prelude to "Parsifal"; Air of Kundry, from "Parsifal" (Margaret Harshaw); Prelude to "Lohengrin"; Elsa's Dream, from "Lohengrin" (Margaret Harshaw); Overture to "Rienzi"; Overture and Senta's Ballad, from "Der fliegende Holländer" (Margaret Harshaw); "Waldweben" from "Siegfried"; "Dich, teure Halle," from "Tannhäuser" (Margaret Harshaw); The Ride of the Valkyries, from "Die Walküre."

August 8. HONEGGER: Prelude, Fugue, and Postlude; BEETHOVEN: Symphony No. 7, in A major, Op. 92; Piano Concerto No. 5, in E-flat major, "Emperor," Op. 73 (Eugene Istomin).

August 9. BEETHOVEN: Suite from "Die Geschöpfe des Prometheus," Ballet, Op. 43; Violin Concerto in D major, Op. 61 (Berl Senofsky); HINDEMITH: "Nobilissima Visione," Suite; BEETHOVEN: Overture to "Leonore" No. 3, Op. 72.

August 10. WALTON: Johannesburg Festival Overture; BEETHOVEN: Symphony No. 9, in D minor, Op. 125 (Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson; Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm).

Six Chamber concerts by the following groups were given in the Theatre-Concert Hall.

- July 2. Budapest String Quartet
- July 9. Beaux Arts Trio of New York
- July 16. New York Pro Musica
- July 23. Adele Addison, Soprano
- July 30. Kroll String Quartet
- August 6. Kroll String Quartet

"TANGLEWOOD ON PARADE," a benefit for the Berkshire Music Center, was given on Thursday, August 7. The Boston Symphony Orchestra gave a concert in the Shed in which Eleazar de Carvalho conducted Gomes' Overture to "Il Guarany" and Falla's "El Amor Brujo," and Richard Burgin conducted Aaron Copland's Piano Concerto with the composer as soloist. In the second half of the program Arthur Fiedler conducted the Boston Pops Orchestra in Offenbach's Suite from "Gaité Parisienne," Ginastera's "Dance of the Wheat" and "Malambo," from "Estancia," Selections from "West Side Story," "Dancing through the Years," and "76 Trombones," from "The Music Man."

On Saturday mornings, July 5, 12, 19, 26, August 2 and 9, the Rehearsals were opened to the public for the benefit of the Pension Fund.

#### BERKSHIRE MUSIC CENTER

The Sixteenth Session of the Berkshire Music Center, Charles Munch, Director, was held at Tanglewood from June 30 to August 10, 1958.



## BROADCASTS

The Friday afternoon concerts of the Orchestra in Symphony Hall were regularly broadcast by FM station WGBH, and intermittently through the season by two other FM stations of the Educational Radio Network, WEDK (Springfield), and WAMC (Albany).

The Saturday evening concerts in Symphony Hall were regularly broadcast from the beginning of the season by WGBH, WCRB, WQXR (New York), and the WQXR Network, consisting of WFLY (Troy), WKOP (Binghamton), WRRL (Buffalo), WRRR (Ithaca), WJTN (Jamestown), WRRR (Mohawk Valley), WHDL (Olean), WRRE (Rochester), WHAM (Rochester), WRRD (Syracuse), WSYR (Syracuse), WRUN (Utica), and WHLD (Buffalo).

The Sunday afternoon concerts of the Orchestra in Symphony Hall were broadcast by WXHR (Boston).

The Tuesday evening concerts of the Orchestra in Sanders Theater, Cambridge, as well as the concert on November 17 at Kresge Auditorium, Cambridge, were broadcast on WGBH-FM, WEDK (Springfield), and WAMC (Albany). In addition, these concerts were televised by WGBH, and kinescoped for distribution through the Educational Radio and Television Center to educational television stations in the United States.

Complete transcriptions of the Friday-Saturday concerts, as well as concerts of the Boston Pops, and from the 1958 Berkshire Festival, were broadcast through the Boston Symphony Transcription Trust on the following stations: WFMT (Chicago), WGMS (Washington), KCBH (Los Angeles), KEAR and KAFE (San Francisco), KEFM (Oklahoma City), WKRC-FM (Cincinnati), WFMR (Milwaukee), WQXT (Palm Beach), KCFM (St. Louis), WBCN (Boston), WXCN (Providence), WHCN (Hartford), WMTW (Mount Washington, N.H.), and WEDK (Springfield).

Thirty-six concerts of the Berkshire Festival (including the six Wednesday evening chamber concerts and twelve Music Center concerts) were broadcast delayed by WGBH-FM through the Winter Season. In addition, WGBH broadcast, with WCRB and WQXR, the nine Saturday evening Pops concerts in 1958.

On January 23 and February 13, the Boston Symphony concerts were transmitted to Europe by the Transatlantic Cable. On January 23 the concert was broadcast live by means of the BBC, Radiodiffusion Française and Radio Brussels. The February 13 concert was carried by the BBC, the Swiss Broadcasting Corporation and the Yugoslav Radio.

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA UNDER THE DIRECTION OF CHARLES MUNCH HAVE BEEN RELEASED SINCE MAY, 1958:

BACH: Brandenburg Concertos, Nos. 1-6

BEETHOVEN: Symphony No. 3 ("Eroica")

BERLIOZ: Harold in Italy (PRIMROSE)

BRAHMS: Piano Concerto No. 1, in D minor (GRAFFMAN)

DEBUSSY: Images

D'INDY: Symphony on a French Mountain Air (HENRIOT-SCHWEITZER)

DUKAS: Sorcerer's Apprentice

KHATCHATURIAN: Violin Concerto (KOGAN/MONTEUX)

MENDELSSOHN: Symphony No. 4 ("Italian")

Symphony No. 5 ("Reformation")

RACHMANINOFF: Piano Concerto No. 3 in D minor (JANIS)

RAVEL: Piano Concerto in G major (HENRIOT-SCHWEITZER)

Mother Goose Suite

SAINT-SAËNS: Havanaise, Op. 83 (KOGAN/MONTEUX)

Omphale's Spinning Wheel

TCHAIKOVSKY: Symphony No. 5 (MONTEUX)

WAGNER: Finales: Götterdämmerung; Tristan und Isolde (FARRELL)

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA UNDER THE DIRECTION OF ARTHUR FIEDLER HAVE BEEN RELEASED SINCE MAY, 1958:

Good Music To Have Fun With; Stars and Stripes Suite, Cakewalk Suite; Marches in Hi-Fi; Gaité Parisienne, Gayne Suite; Pops Stoppers; Boston Tea Party; Fiedler on Broadway; Music for Frustrated Conductors.

RCA VICTOR RELEASES INCLUDE STEREO RECORDINGS AND TAPES.



For Release: Sat. evening, April 19  
Sunday, April 20

BOSTON SYMPHONY CLOSSES 77TH SEASON

With the final concerts of the Berlioz Requiem on Friday afternoon, April 25 and Saturday evening, April 26, at Symphony Hall, Dr. Munch will close the Boston Symphony Orchestra's 77th season, 1957-58.

During this season Dr. Munch has presented an unusual number of first performances including world premieres of Barraud's Symphony No. 3, Easley Blackwood's Symphony No. 1, Einem's Symphonic Scenes, Haieff's Symphony No. 2, Walter Piston's Concerto for Viola and Orchestra (Joseph De Pasquale, soloist) and Sessions' Symphony No. 3. First performances in Boston have included Bach-Stravinsky Chorale Variations on "Vom Himmel Hoch"; Hindemith "Die Harmonie der Welt" (conducted by Richard Burgin); Hovhaness Mysterious Mountain (conducted by Robert Shaw); Stravinsky "Canticum Sacrum" and "Agon" and Vaughan Williams' Symphony No. 8.

Guest conductors have included Pierre Monteux, Robert Shaw, Thomas Schippers and Richard Burgin and soloists appearing for the first time with the Orchestra were the Russian violinist, Leonid Kogan and the French saxophone virtuoso, Marcel Mule. Other soloists included the pianists Claudio Arrau, Gary Graffman, Nicole Henriot, Byron Janis; the violinists, Zino Francescatti and Ruth Posselt; violists Joseph De Pasquale, and William Primrose; cellist Pierre Fournier; bassoonist Sherman Walt, and sopranos Eileen Farrell and Patricia Neway.



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A study of the programs for 1957/58 reveals that 78 works by 45 composers were performed. The two composers most frequently heard were Brahms, and Debussy, each with five works. Running them a close second were Bach, Beethoven, Mozart and Stravinsky, each with four.

During this season, Dr. Munch continued his custom of presenting notable choral works. For the Christmas season he conducted Chorale Variations on "Vom Himmel Hoch" of Bach, arranged by Stravinsky, and the Christmas Cantata of Honegger. During Easter week, Dr. Munch presented Bach's St. John Passion. Other choral works included Stravinsky's "Canticum Sacrum" and Berlioz' Requiem will close the season.

Bach's B Minor Mass complete was presented by the Orchestra with the Harvard Glee Club and Radcliffe Choral Society. The concert, presented in celebration of the 100th Anniversary of the Glee Club, was conducted by G. Wallace Woodworth and benefited the Orchestra's Pension Fund.

For Release: Saturday evening, April 4  
Sunday, April 5

WILLIAM STEINBERG TO BE BOSTON SYMPHONY GUEST CONDUCTOR IN 1960

The Boston Symphony Orchestra announces today that William Steinberg, Musical Director of the Pittsburgh Symphony Orchestra, has been invited by Charles Munch to be guest conductor for three weeks in January, 1960. Mr. Steinberg will conduct the Boston Symphony for the first time during two weeks in Boston and one week on tour, including concerts in Newark, New Jersey, Baltimore, Brooklyn and Carnegie Hall, New York.

Eugene Ormandy, Music Director of the Philadelphia Orchestra, will exchange orchestras with Charles Munch during one week of the

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1959/60 season, Mr. Ormandy conducting the Boston Symphcny while Dr. Munch conducts in Philadelphia. A similar exchange took place in March, 1957, when Mr. Ormandy appeared with the Boston Symphony for the first time.

Thomas Schippers, the young American conductor, will make his second visit to Boston to conduct the Orchestra during the 1959/60 season. Mr. Schippers, who has appeared with many of the leading American orchestras, as well as being a regular conductor at the Metropolitan Opera, conducted the Boston Symphony in Boston for the first time in February 1958.



# SYMPHONY HALL

*Sunday Afternoon . . . October 5*

*Monday Evening . . . October 6*

1958



123rd and 124th

## PENSION FUND CONCERTS

*By The*

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

*Soloist*

VAN CLIBURN

Piano



1959/60 season, Mr. Ormandy conducting the Boston Symphcny while Dr. Munch conducts in Philadelphia. A similar exchange took place in March, 1957, when Mr. Ormandy appeared with the Boston Symphony for the first time.

Thomas Schippers, the young American conductor, will make his

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season

American

Metropolitan

first

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## Program

BERLIOZ . . . . . Overture, "Le Carnaval Romain," *Op. 9*

SCHUMANN . . . . . Piano Concerto in A minor, *Op. 54*

I. Allegro affettuoso

II. Intermezzo: Andantino grazioso

III. Allegro vivace

### I N T E R M I S S I O N

RACHMANINOFF . . . . . Piano Concerto No. 3, in D minor

I. Allegro ma non tanto

II. Intermezzo: Adagio

III. Finale

Mr. CLIBURN uses the Steinway Piano

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Baldwin Piano

RCA Victor Records



## Boston Symphony Shows Best Record in Earnings

*Munch - Mar. 19, 1959*  
The Boston Symphony Orchestra has the best annual earnings record of any major symphony in the country—83 per cent of total expenses compared to 50 to 30 per cent earned by other orchestras.

That was reported to the 25th annual meeting of The Friends of the Boston Symphony Orchestra yesterday by Henry B. Cabot, president of trustees.

Cabot told the meeting in Symphony Hall that last year the orchestra grossed for concerts and recordings \$1,375,000 or 83 per cent of the total expense of \$1,650,000.

He also reported contributions to the orchestra's unrestricted endowment of \$175,000 last year and said the fund now stands at approximately \$2,000,000. Largest

single bequest last year was \$50,000 from the estate of the late Gov. Alvan T. Fuller.

Henry A. Loughlin, chairman of the advisory committee of The Friends and chairman of the board of Houghton Mifflin Company, told the meeting that last year's drive for \$250,000 went over the top by \$2000.

Loughlin said much of that success could be attributed to a gain of 200 members in a campaign in six communities—Dedham, Dover, Weston, Wellesley, Natick and Lincoln.

## BSO Friends Fund Drive Succeeds With \$252,000

*Globe* By CYRUS DURGIN 3/19/59

The most recent annual drive for funds conducted by the Friends of the Boston Symphony Orchestra has resulted in \$252,000, a sum which exceeded by \$2000 the goal of \$250,000. This was announced at the 25th annual meeting of the Friends, in Symphony Hall yesterday afternoon, by Henry B. Cabot, president of the Orchestra's board of trustees.

Cabot added that while he could not foresee the time when the Boston Symphony would be self-supporting, the Orchestra had the best financial record in the country, and that in this respect, the Philadelphia Orchestra was Boston's closest rival.

Requests made to the Orchestra in the year past totaled \$175,000, Cabot announced. These included \$50,000 from the Fuller Foundation established by Gov. Alvan T. Fuller, a former trustee of the Orchestra.

The endowment fund of the Boston Symphony, said Cabot, now stands at about \$2 million. Income from double that amount, he continued, would meet about half the annual needs of the Orchestra's operations.

He said he believed it would not be wise to raise ticket prices to the point where expenditures and revenue would meet. That would entail an increase of about 33 per cent a ticket, and he felt that if such a step were taken, "there would be many empty seats at our concerts."

"It is possible that we would lose more through loss of seat sales than we would gain through the increase in price."

At present prices, substantially all the Boston Symphony series sell all their seats.

Cabot drew from the members of the Friends present a rousing burst of approval, in the form of applause, when he announced that since the printing of the annual list of contributors to the Friends' campaign cost about \$1000, the trustees considered it wiser to omit publication and apply that money to the general fund.

Henry A. Loughlin, chairman

of the Advisory Committee to the Friends, expressed his gratification at the success of the campaign for money. He revealed that special efforts had been made by Boston Symphony Friends in the communities of Dedham, Dover, Weston, Wellesley and Natick to obtain additional Friends, and that 200 more had been added.

Annual expenses of the orchestra for the past eight years have averaged about \$1,650,000 and the earned income from sale of seats, recordings, etc., has been more than \$1,375,000 or more than 83 per cent of the total expense. The operating deficit has averaged about \$275,000, and this has been met with an income of about \$50,000 from the Endowment Fund, and gifts of the members of the Friends.

Following the business meeting, music director Charles Munch conducted the orchestra in three movements of Brahms' Serenade in D major.



SYMPHONY HALL

**Alexander Borovsky**  
**With Boston Symphony**

It was a triumph of program-making that set Beethoven's Piano Concerto No. 4 at the end for the third concert of the Boston Symphony Orchestra Tuesday Series last night at Symphony Hall. *Bos Her 12-3-58*

Charles Munch opened with the spare, economical Symphony No. 2 by Haieff and followed with the glitter, color and excitement of Ravel's Cables Nobles et Sentimentales joined with La Valse. The studied understatement of the Beethoven with its intense but disguised emotion found the audience in a receptive mood.

Throughout his long and distinguished career Alexander Borovsky has made the more serious side of the piano literature his special pre-occupation.

Undoubtedly it was this seriousness of purpose that caused him to choose the Fourth Concerto instead of the more imposing Fifth or the more accessible Third. Backed by the conductor's superb accompaniment the soloist gave

each of the work's three movements the tone, color, speed and power to underscore the composer's intentions.

There were times when one might have wished Mr. Borovsky

to relent just a little from his artistic rectitude. A trifle more volume here and there, a shade more speed at the climaxes, a bit more energy in one or two places might well have brought about a definite performance. J.W.

**Borovsky Soloist**

**Boston Pianist Performs**

**Beethoven Concerto No. 4**

*CSM* By Harold Rogers *12-3-58*

Alexander Borovsky made his debut with the Boston Symphony in 1924 when he was 35, and he has made infrequent appearances with the orchestra since. A native of Russia, he is now a resident of Boston and a member of the music faculty at Boston University.

Last night Mr. Borovsky was soloist in the Beethoven Piano Concerto No. 4, which held the final position on a program that included Alexei Haieff's Symphony No. 2, and Ravel's "Valse Nobles et Sentimentales" and "La Valse." Charles Munch was on the podium for this third concert in the Tuesday evening series.

A man of distinguished reputation, Mr. Borovsky gave us a performance that unfortunately did not always measure up in distinction. The Beethoven Fourth, true, is the most poetic of his concertos; yet Mr. Borovsky reined in the dynamics to a degree that left unwonted pallors, especially in the opening Allegro moderato.

The Andante con moto—doubtless Beethoven's loveliest slow movement for piano and orchestra—came off much better since it fell naturally within the compass that Mr. Borovsky employed for the work as a whole. The final Rondo vivace did not sparkle as it easily might; yet one can appreciate the soloist's careful elucidation of the notes

and his obvious devotion to the music. The total effect, however, was as if he had painted a canvas with shades of gray upon gray.

My third hearing of the Haieff symphony left me with an impression that the middle movement is extraordinarily cohesive in its musical construction and its sustaining of a mood, while the two end movements tend to a dispersal of interest through thematic fragmentation and choice of instrumentation.

Dr. Munch's performance of the Ravel waltzes, however, had the same wonderful brilliance that it had at last Friday's concert. The resulting enthusiasm on behalf of the listeners provided enough applause to call Dr. Munch on stage four or five times for bows.



Telecast concert WGBH-TV, Channel 2  
Tuesday Evening, February 3, 1959 at 8:30

Sanders Theatre (Harvard University), Cambridge

## Boston Symphony Orchestra

CHARLES MUNCH, Music Director

### Fourth Program

SIR JOHN BARBIROLI, Guest Conductor

BARBIROLI . . . . . An Elizabethan Suite, arranged from the  
"Fitzwilliam Virginal Book"

- I. The Earl of Salisbury's Pavane — William Byrd
- II. The Irishe Ho Hoane — Anonymous
- III. A Towe — Giles Farnaby
- IV. The King's Hunt — John Bull

DELIUS . . . . . "The Walk to the Paradise Garden," Intermezzo  
from "A Village Romeo and Juliet"

WALTON . . . . . Partita for Orchestra

- I. Toccata: brioso
- II. Pastorale siciliana
- III. Giga burlesca

#### INTERMISSION

BRAHMS . . . . . \*Symphony No. 2, in D major, Op. 73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso, quasi andantino
- IV. Allegro con spirito

## U. N. Concert Program Is Announced

*Herald Tribune*  
The Boston Symphony Orchestra and its conductor, Charles Munch, will fly to New York next Friday to take part in the United Nations Day concert that afternoon in the U. N. General Assembly Hall, where it will play Honegger's Fifth Symphony and the Fourth Symphony of Brahms.

Pablo Casals, noted eighty-one-year-old cellist, will then make his first New York appearance in many years, playing Bach's Sonata No. 2, in D major, with Mieczyslaw Horszowski at the piano, and Secretary General Dag Hammarskjöld will deliver a short United Nations Day message. Admission to the concert is

by invitation, but it will be part of a broadcast program including performances in Paris by David Oistrakh and Yehudi Menuhin, violinists and in Geneva by the Orchestra de la Suisse Romande, which will play the finale of Beethoven's Ninth Symphony under Ernest Ansermet's direction. The entire program will be carried live by WNYC, WQXR, WBAI and WNCN from 3 to 5 p. m. Friday, and will be broadcast by WQXR from 9 to 11 p. m.

The portion of the program originating here will be televised by CBS on Sunday, Oct. 26, from 11:30 a. m. to 1 p. m. Telecasts of this portion of the program are also scheduled by WOR and WPIX for 3 to 4 p. m. on Friday.

*Oct. 17, 1958*



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*Oct. 17, 1958*



*Review - Nov. 14, 1958*  
**Boston Orchestra Plays**  
**First by Blackwood**

By **HOWARD TAUBMAN**

**E**ASLEY BLACKWOOD'S Symphony No. 1, which was introduced to New York at Carnegie Hall Wednesday night by Charles Munch, and the Boston Symphony Orchestra, sounds like a reflection of the beat generation. Its prevailing character is somber, if not spiritless; it thrashes about a bit but presently it subsides into defeatism.

Mr. Blackwood, who was born in Indianapolis twenty-five years ago, would deny any connection with a fashion that has taken hold in literary circles. Indeed, he has declared that his symphony "is conceived along completely abstract lines, and has no direct or implied parallel with literature or any of the other arts."

The composer insists that he aimed for "an expression of musical ideas and nothing more." One takes him at his word. But even abstract musical ideas represent a state of mind and some emotion. And the way they are presented and worked out is bound to induce in the listener a series of reactions, not merely intellectual but also possibly emotional.

In his four-movement symphony Mr. Blackwood has two andantes and the opening movement is introduced by an andante maestoso. The longest movement, the last, is almost unrelievedly grave and pessimistic, and it dies away in a whisper. Even when this symphony bestirs itself into vitality, it has little exuberance.

These are reactions of one listener to a first hearing. They do not negate the fact that Mr. Blackwood is a composer of talent. He has handled his material with uncommon assurance for one so young.

Stylistically he may be described as a middle-roader. He

**The Program**

BOSTON SYMPHONY ORCHESTRA.  
 Conducted by Charles Munch. At  
 Carnegie Hall.  
 Beatrice and Benedict Overture, Berlioz  
 Symphony No. 1 (first New York  
 performance) . . . . . Easley Blackwood  
 Symphony No. 4 . . . . . Brahms

abjures avant-gardism, but he does not hesitate to use some modern seasoning. He evidently thinks for himself, and though one may detect influences of older composers in his work, they do not become dominant.

Though he has taken a few minor liberties with symphonic form, he has remained faithful to its essential tradition. His thematic material, not especially striking in its own right, is manipulated with truly symphonic resourcefulness and is made to yield far greater dividends than one would expect from it. That is the mark of a composer.

Mr. Blackwood has studied with Messiaen, Heiden, Hindemith and, like so many of the older generation of American composers, with Nadia Boulanger in Paris. He has won prizes and commissions. This symphony, for example, was recorded last season in Boston as part of the Recording Guarantee Project of the American International Music Fund.

Now it has been chosen for commercial recording and release by RCA Victor because it was named as one of the best of the contemporary pieces taped by the Recording Guarantee Project. Mr. Blackwood's career has begun auspiciously.

Mr. Munch and the orchestra gave the symphony what seemed like an authoritative performance. It had spaciousness, suppleness, rhythmic life and variety of color.

The Bostonians were in good form. The evening began with a vigorous, vivacious performance of Berlioz' "Beatrice and Benedict" Overture and ended with Brahms' Fourth Symphony, to which Mr. Munch and his orchestra bring memorable breadth and intensity.

**Munch Opens Season**  
**With Boston Symphony**  
*Nov. 12, 11/14/58*

CARNEGIE HALL  
 Conductor, Charles Munch.  
 The program:  
 Overture, "Beatrice et Benedict" . . . . . Berlioz  
 Symphony No. 1 (first N. Y. performance) . . . . . Blackwood  
 Symphony No. 4 in E minor, Op. 98 . . . . . Brahms

By **Jay S. Harrison**

Charles Munch and the Boston Symphony, giving their first local concert of the season last night at Carnegie Hall, brought with them a new work of high seriousness, elevated intent and good breeding. Its author, Easley Blackwood, is all of twenty-five, a Fulbright Fellow, pupil of Boulanger and recipient, for his Symphony No. 1, of an award entitling his score to be recorded by RCA-Victor.

His piece, composed two years back, is first and foremost extraordinary for its gravity of utterance, for its absolute refusal to indulge in the kind of instrumental or expressive monkeyshines that is said to make for easy listening. On the contrary, Mr. Blackwood has a great many substantial things to say and speaks in a dissonant diatonic language that is severe, austere and not a little forbidding. Of compromise he knows nothing; thus his symphony is not likely to make quick friends, though it is sure to make lasting ones.

His work, however, for all its nobility has faults and they are those of inexperience. It rambles despite its composer's remarkable skill at developing (rather than repeating with new twists) broad scaled themes, and it tends to grow fussy in detail, so that its final dimensions are obscured by a welter of non-functional material. Of grand design, it is none the less a bit immobile rhythmically, which accounts, especially in the concluding andante, for some static sections which do not fit into the work's scheme as a whole. And though it is scored with a real taste for

the virtuoso orchestra, the texture of the piece turns often a shade gray since Mr. Blackwood is prodigal in his doubling of instruments and choirs.

Still, as I say, there is meat to the work. An active musical mind is clearly in operation here, though that mind has yet to assimilate and personalize all the influences that have shaped it. All the same, a number such as this from a lad of twenty-three is no common occurrence. Mr. Blackwood is possessed of a power of expressivity and a vigor in symphonic thought that count as gifts not frequently met. He has accepted to write along the lines of a difficult tradition: he has faced the challenge without a hint of flinching.

The work was played, so far as I could ascertain without score, exceptionally well, as were, indeed, the other two works of the evening. Berlioz' "Beatrice et Bendict" Overture has always seemed to me a silly, jumbled piece in which I find neither unity nor continuity, but the Boston men flicked it about in fine fashion. And Brahms' Fourth was given with an autumnal, twilight flavor eminently more suited to it than the insistent frenzy Mr. Munch usually applies to the work. There is no greater Brahms than the Fourth, and there are few delights equal to the pleasure of hearing it read with all its warmth aglow.



## Munch Conducts Boston Symphony

The Dec. 13 concert of the Boston Symphony started and ended with those familiar staples—Brahm's Haydn Variations and Schumann's Second Symphony—which they play with solid musicianship under the leadership of Charles Munch. There is nothing particularly exciting about these performances, nor does this fine orchestra ever play below par.

Flanked by the two old acquaintances was a New York "first," Alexander Tcherepnin's Symphony No. 4, but soon after the second movement got under way I wondered whether this new work is not another staple. Mr. Tcherepnin is obviously a very excellent musician who knows the composer's trade from A to Z, but his music is eclectic and does not disclose a marked musical personality.

The tone and texture of his music suggests a latter day Dukas combined with Rimsky, with the young Stravinsky

standing in the wings. The writing is fluent, though the many runs and sequences have something to do with that, the orchestra is always well handled—and without tricks—and the general attitude is that of a safe "modernism."

*Dec. 30, 1958* P. H. L.

International Music Fund's Recording Guarantee Project. The other, Easley Blackwood's Symphony No. 1, received its New York premiere from the Bostonians Nov. 12. The Tcherepnin work was scheduled for a world premiere in Boston last Friday. *NY Trib. 11-30-58*

Charles Munch and his musicians will round out the Wednesday program with Handel's Oboe Concerto in G minor, with Ralph Gombert as soloist, and Schubert's last symphony, in C major. Brahms' Haydn Variations and Schumann's Symphony No. 2 complete the Saturday program.

Aaron Copland's Variations for Orchestra, the novelty in Leonard Bernstein's Philharmonic program for this Thursday, Friday and Saturday, were completed Dec. 31, 1957, on a commission from the Louisville Orchestra. This composition is based on Mr. Copland's Piano Variations written twenty-eight years ago; his purpose was to "rethink" the sonorous possibilities of the earlier work in terms of orchestral color.

The Brooklyn Philharmonia, under Siegfried Landau, is also contributing to the December list of locally new works, playing Klaus Egge's Symphony No. 1 at the Brooklyn Academy of Music Saturday night. The fifty-two-year-old Norwegian composer wrote it in 1941 and 1942.

## Symphonic Novelties

The Boston Symphony Orchestra will introduce two works to New York in its second visit to Carnegie Hall, offering Alexei Haleff's Symphony No. 2 Wednesday night, Dec. 10, and Alexander Tcherepnin's Second Symphony Saturday afternoon, Dec. 13. The Haleff symphony is one of the two compositions chosen last season for commercial recording in the American

## Music: A Kurka Work

*34. times BSE 1-16-58*  
Composition by Robert  
Kurka Performed

By HOWARD TAUBMAN

WHERE do conductors look for novelties? Why did Robert Kurka's Symphony have to wait until Wednesday night for its first New York performance at Carnegie Hall by the Boston Symphony Orchestra under Robert Shaw?

Reasons of sentiment would have justified an interest in this score. Mr. Kurka, a promising American composer, died in December, 1957, a few days before his thirty-sixth birthday, and here was a symphony completed in 1953.

A performance would have been in order as a memorial gesture. But it turns out that the work is well made, accessible and appealing in content and deserved attention on its merits.

The symphony was written on commission of the Paderewski Fund for the Encouragement of American Composers. It had its premiere last July in San Diego, Calif., under the direction of John Barnett. Mr. Shaw, who is associate conductor of the Cleveland Orchestra, directed it in that city last November and more recently in Boston.

Into the three movements, which require about twenty-five minutes, Mr. Kurka packed a lot of honest musical feeling. His style looked back to neo-classic models, and in the spirited final movement it had more than a faint evocation of jazz color and rhythm. But the synthesis was his own.

The structure is in the symphonic tradition. The basic ideas are short and germinal and therefore susceptible to development. The young American showed that he could handle his materials with facility and logic and cause them to add up to meaningful music. In the slow movement he sang with breadth of feeling. In the last he wrote with fresh virtuosity. His handling of the orchestra was resourceful.



Robert Shaw

## The Program

BOSTON SYMPHONY ORCHESTRA.  
Robert Shaw conducting. At Carnegie Hall.  
Symphony No. 6.....Tchaikovsky  
Symphony No. 2 (first New York performance).....Kurka  
Mathis der Maler.....Hindemith

Mr. Shaw, who is in town this week as guest leader of the Boston Symphony, conducted the Kurka work with sympathy for its point of view. His beat was crisp; his appreciation of the instrumental balances was admirable. The orchestra responded to his leadership with goodwill.

Seizing the opportunity of an appearance in New York with an orchestra like the Boston, Mr. Shaw overloaded



his program. He began with Tchaikovsky's Sixth Symphony. The performance went smoothly, though one was not convinced that the conductor had reached deeply enough to add much of his own impress to the interpretation. The evening ended with Hindemith's "Mathis der Maler" Symphony, one of the notable works of our time and one that deserves concentrated listening.

But give Mr. Shaw credit for making progress as a conductor and for being on the side of the angels. It is better to offer too much than too little. And as an American conductor he had the grace to bring us an attractive and worth-while American symphony.

## BOSTON SYMPHONY OFFERS PREMIERE

Riegger's Fourth Is Heard  
in Its First Performance  
Here at Carnegie Hall

*N.Y. Times Jan. 18, 1959*  
BOSTON SYMPHONY ORCHESTRA. Chorus Pro Musica. Conducted by Robert Shaw. At Carnegie Hall. Symphony in D, No. 104 (London)... Haydn. Symphony No. 4 (first New York performance)... Riegger. Symphony of Psalms... Stravinsky.

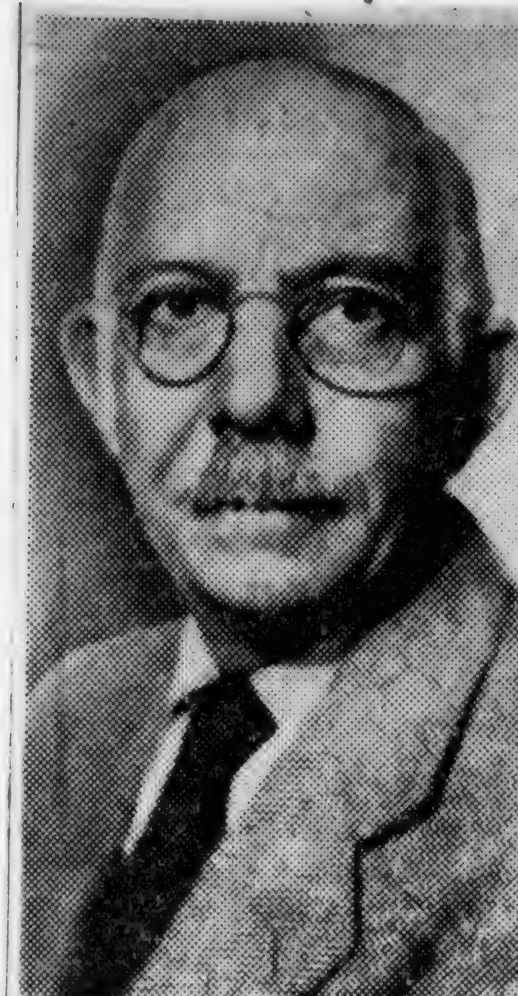
By HOWARD TAUBMAN

In his seventies, Wallingford Riegger, American composer, has arrived at the point where he does not have to wait forever to see one of his big works come to performance. His Fourth Symphony, written only several years ago, had its New York premiere at Carnegie Hall yesterday afternoon, and that amounts to speedy acceptance.

Robert Shaw, serving as guest conductor of the Boston Symphony Orchestra, brought the work to town. The symphony was composed on commission of the imaginative and energetic Fromm Music Foundation and was performed in 1957 with thirteen other works written at the foundation's order at a University of Illinois festival. Mr. Shaw took up the symphony and introduced it to Cleveland last month and to Boston some days ago.

This symphony, like so much of Mr. Riegger's work, reflects the composer's questing spirit. It is not radical in idiom or layout. In the past Mr. Riegger has used twelve-tone ideas, but this score is tonal. Tonality, however, is approached with a fresh ear and an original point of view. Occasionally it is deliberately vague or implicit.

That has been Mr. Riegger's way through the slow and steady development of his ca-



COMPOSER: Wallingford Riegger, whose Fourth Symphony was played at Carnegie Hall yesterday afternoon by Boston Symphony.

reer. He refuses to be tied down to a rigid set of formulas, whether of the left, right or center. For each work he seeks

a new solution of what are essentially musical problems.

This dignified symphony, dedicated to the memory of the composer's wife, is not difficult to apprehend. Underneath a prevailing atmosphere of vigor and optimism, there is a feeling of nagging, unresolved questioning. In other words, the work has momentum, but the juice that would animate the music as the bloodstream does the body seems to be lacking.

Only in the grave and delicately felt slow movement does one sense a meshing of matter and manner. The material for this movement comes from a dance score, "Chronicle," which Mr. Riegger wrote for Martha Graham in 1936. This dance was concerned with the agony of Spain during its civil war.

It may well be, as Klaus G. Roy suggests in the notes quoted in the Boston Symphony program book, that this section was the point of departure for the symphony and dictated the form and style of the first and third movements.

Mr. Shaw conducted the score with seriousness of purpose, though one wondered whether it could not be realized with more urgency and depth. For the truth is that this American conductor, a brilliant man with a choral group, is still feeling

his way with the problems of directing an orchestra.

His reading of the Haydn symphony was careful and correct, but the life in it was missing. Haydn, like Mozart, looks easy, but only the ablest and most experienced conductors know how to deal with him.

Mr. Shaw, who can build provocative programs, ended with one of Stravinsky's most impressive works, "Symphony of Psalms." Here he had a choral group to work with, the Chorus Pro Musica, directed by Alfred Nash Patterson, and it gave him an opportunity to show what he could do in one of his specialties.



## MUSIC

## PAUL HENRY LANG

Boston Symphony Orchestra

*N.Y. Herald Tribune Jan. 15, 1959*

## CARNEGIE HALL

Guest Conductor, Robert Shaw; Chorus Pro Musica, Alfred Nash Patterson, conductor.

The program:  
 Symphony in D major, No. 104 ("London") Haydn  
 Symphony No. 4, Op. 63 (first N. Y. performance) Riegger  
 Symphonie de Psaumes, for Orchestra with Chorus Stravinsky

The Saturday afternoon concert of the Boston Symphony in Carnegie Hall, Robert Shaw conducting, presented substantial and unhackneyed fare: two towering masterpieces flanking a new and as yet unknown symphony.

The new work is by Wallingford Riegger, the fourth of his symphonies. What makes Mr. Riegger's music so attractive is not only the very considerable mastery of the métier, the good ideas, and their imaginative elaboration, but the independence with which he goes about handling all this. He is a truly modern composer; neither a make-believe nor an imitator. What's good for Schoenberg or for Debussy may be good for him, but only under certain conditions—his conditions.

Unlike much contemporary orchestral music, Mr. Riegger's new work is essentially symphonic in both spirit and texture. The composer works with his thematic material, does not just toss it around. To the true symphonist, classic or modern, the individual intervals in a symphonic subject have a physiognomy of their own. Like the arch-symphonist who opened the program, Mr. Riegger builds entire movements upon a characteristic interval. He succeeded beautifully in building a fine logical structure in the first two movements, the third struck me as a little less convincing.

The slow movement was particularly appealing. It is a sort of *danse macabre*, its Spanish dance rhythms bitter and frustrated, at times veiled, at others only half-realized. It is an intensely expressive piece.

The performance was—shall we say?—correct. Everything was neatly played by this magnificent orchestra, but Mr. Shaw did not extend a helping hand to the composer. The first movement is clearly a sonata structure; why then permit the recapitulation to occur without



Robert Shaw

any further ado? A movement like this must be shaped.

Haydn's last symphony, the "London," which opened the concert, was doomed before the first crashing tutti was heard. I don't think that there was a fiddle, bass or treble, left in Boston, except perhaps in the pawnshops—they were all on the stage of Carnegie Hall. But aside from the distorted dynamics—none of the imitations in the woodwinds could be heard—Mr. Shaw was guilty of pay-as-you-go phrasing. And that pause between the introduction and the first allegro simply negated the whole purpose of this dramatic preparation. Haydn's art is sophisticated, depending in all its departments on critical limits that only seasoned musicianship can establish.

The guest conductor was at his best in Stravinsky's "Symphony of Psalms." More precisely, he was quite successful in Part III, where the mood was beautifully maintained; in the earlier sections some of the loud passages were a little rough. The Pro Musica Chorus furnished the vocal forces.

How marvelously fresh and moving this great work remains! There was a time when the *musicus maximus* had a heart, a big heart, and not only brains. Listening to the Alleluia one was enthralled by its magic, hoping that the gently undulating song, punctuated by the soft beats of the timpani, would never end. And whoever played those drums—was it Mr. Farberman?—surely deserves the orchestral equivalent of Phi Beta Kappa.



Agracl

WITH THE BOSTON—  
 Henryk Szeryng, violinist,  
 appears here on Wednesday.

*Jan 15, 1959*



## Munch Leads Bostonians In Piston Symphony No. 3

*Henryk Szeryng*  
**BOSTON SYMPHONY ORCHESTRA**  
**CARNEGIE HALL**

Conductor, Charles Munch; soloist, Henryk Szeryng, violinist. The program: Weber Overture to "Oberon".....Piston Symphony No. 3.....Tchaikovsky Violin Concerto in D major, Op. 35.....Ravel La Valse, Choreographic Poem.....Ravel

By Jay S. Harrison

Walter Piston's Symphony No. 3, a Pulitzer Prize winner, was last heard here in 1949, a statistic that comes as something of a surprise since the piece is a natural repertory number. Further, it is the kind of work that fits on any program, as its presence adds the intellectual distinction of contemporary music without, at the same time, shredding the sensibilities of money-paying subscribers. In this regard it is rather like most of Piston's scores: an unquestionable product of its era though neither aggressive nor vinegar-like in its technical orientation.

At last night's Boston Symphony concert under Charles Munch at Carnegie Hall the Third Symphony was finally replayed and very much captured the large audience come to hear it. There is no earthly reason why it should not. It is the kind of piece in which any composer might take pride, for it has power, sentiment, ingenuity. Its development procedures are everywhere handsome and its tunes have a snap and a stride. A bit neutral in color, it is none the less a model of orthodoxy in its scoring and there is never a hint of insistence on instrumental virtuosity sheerly for its own sake.

Thus it cannot fail to please, indeed even goes so far as to open and close in C major. Its four movements (and the diatonic inspirations that guide them) make choice listening for the professional and cannot conceivably affront the layman. For it is in the nature of Mr. Piston's Third that it speaks with an honesty and candor that quite brushes aside any reservations one might hold against it.

The remaining major work of the evening, Tchaikovsky's Violin Concerto, was played by Henryk Szeryng in a nonsense, non-hysterical manner. Not, however, that it was dull, for Mr. Szeryng is an intense young man whose intensities were so appropriately applied that they never once made the piece seem

outlandish. It is simply that the violinist, if I read him right, feels that excessive reserve is as misplaced in Tchaikovsky as belly laughs in "Lear." He gave the work heartily and with luxuriant warmth.

Mr. Szeryng is not, on the other hand, a bow-and-finger dynamo nor a fire-eating virtuoso—some flat double-stops were enough to indicate that. But there is poetry in him and the grace that gives shape to a curve. Color he possesses, too, and in abundance, for which reason his Tchaikovsky shimmered as it soared.

## Munch Is Conductor of Boston Symphony

*July 20, 1959*  
By HOWARD TAUBMAN

WALTER PISTON is an American composer who gets his share of second and third performances as well as premières. This is not a matter of politics or good luck. His music recommends itself to performers and audiences by its proportion, good taste and accessibility.

He has had an especially happy relationship with the Boston Symphony Orchestra. As a New Englander he has lived and worked close to this ensemble and has written some of his important pieces for it. The Third Symphony was composed on commission of the Koussevitzky Music Foundation and introduced by the Bostonians when Serge Koussevitzky was the conductor. Charles Munch brought it back to Carnegie Hall Wednesday night.

The Third, which won the Pulitzer Prize in 1948, is one of Mr. Piston's sturdiest scores. In his later symphonies his mood has been more subdued, but in this score there is driving energy. The slow movements have the breadth and elevation one expects of this composer, but even here there is a sense of strength and affirmation. As for two allegros, they are exuberantly alive.

Mr. Piston may not be a composer for the ages. But he does not write to please any coterie, and there is usually substance in what he does. The level of his achievement is always to be respected, and in the Third Symphony it is impressive.

Mr. Munch led the Boston Symphony in a spacious, large-voiced performance. The slow movements, particularly the adagio, unfolded with generosity of feeling; the orchestra's vital string section did admirable work. The bright divisions went with rhythmic vivacity and balanced sonorities.

Henryk Szeryng, Polish-born violinist, who has been a citizen of Mexico since 1946, gave an authoritative



**SOLOIST: Henryk Szeryng, violinist, who performed with Boston Symphony Orchestra at Carnegie Hall.**

### The Program

**BOSTON SYMPHONY ORCHESTRA.**  
Charles Munch conducting. Henryk Szeryng, violinist. At Carnegie Hall.  
Overture to Oberon.....Weber  
Violin Concerto.....Tchaikovsky  
Symphony No. 3.....Piston  
La Valse.....Ravel

performance of the Tchaikovsky Violin Concerto. His tone is silky and his style refined. His is not the opulent, throbbing approach to Tchaikovsky. But he sings the familiar melodies with appropriate sentiment, and he has the technical equipment for the brilliant passages.

Mr. Szeryng was last heard here two years ago when he played the Brahms concerto with the Cleveland Orchestra. He made a far better impression in the Tchaikovsky, for which he seemed to have a special understanding and affection.

Mr. Munch led the orchestra in vigorous, full-throated support of the soloist. Apparently refreshed by a mid-season vacation, the conductor has returned to his post with a new keenness, and the orchestra's playing reflected it all evening.



## Boston Symphony Presents 'The Parables' by Martinu

By Francis D. Perkins

There was a generous supply of melody in all four of the works which were played by the Boston Symphony Orchestra under Charles Munch's direction Saturday afternoon in Carnegie Hall. Bohuslav Martinu's "The Parables," which had had its local premiere in the Bostonians' Friday night concert in Brooklyn, was the novelty in a list which also included Beethoven's Piano Concerto in G major, with Eugene Istomin as the soloist; Schumann's "Manfred" Overture and Albert Roussel's "Rapsodie Flamande."

The title of "The Parables," a work completed a year ago, refers to paragraphs which preface each of the score's three movements; two are by Antoine de Saint-Exupéry and the third by Georges Neveux. Mr. Martinu has not indicated the closeness of the texts to his music; at times this seemed quite remote. An uninformed listener seeking an extra-musical meaning in the first section ("The Parable of a Sculpture") might have thought of rivers in the composer's native Bohemia, what with a suggestion of a Czech atmosphere in the engaging, sweeping basic melody; there was also a rather aqueous touch in the zestful fluency of the performance.

Transparent depth and a rich array of instrumental tints and more pronounced hues marked Mr. Martinu's treatment of his material in

this immediately appealing movement. The two other sections were also imaginative, admirably scored and savorous, but rather more diffuse. Mr. Martinu usually absorbs the influences that may have shaped his style into a distinctly individual medium. Here this was the case for most of the time, although a hint or two of French impressionism and Slavic orientalism could be heard in the two later sections. The new work was warmly received after its devoted and revealing interpretation.

Mr. Istomin was in his best technical form, but the memorable feature of his performance of Beethoven's fourth piano concerto was its realization of the essential style of the music and finely wrought expressive understanding. Intimacy did not result in miniaturism; his playing was also duly forthright; it realized both the dynamic compass and the delicacy of dynamic shading and the corresponding span and distinction, moods which this work requires, along with musicality of tone. The balance and interpretative unity of the orchestral co-operation pointed to entire mutual understanding between the conductor and the pianist.

Mr. Munch and his musicians gave an appropriately romantic performance of the opening Schumann overture, and closed the afternoon with a spirited presentation of the deft array of Flemish melodies which constitute the seldom played Roussel rhapsody.

## BOSTON SYMPHONY HEARD IN CONCERT

Munch Conducts at Carnegie Hall—'The Parables' by Martinu Have Debut

*NY Times - Feb. 23, 1959*

Saturday afternoon's concert by Charles Munch and the Boston Symphony Orchestra at Carnegie Hall had as its special features the first New York performance of Bohuslav Martinu's "The Parables" and the appearance of Eugene Istomin as soloist in the Beethoven Fourth Piano Concerto in G.

Martinu's "Parables," completed in February, 1958, and dedicated to Mr. Munch, are in three movements, subtitled "The Parable of a Sculpture," "The Parable of a Garden" and "The Parable of a Labyrinth."

The first two are suggested by excerpts from "Citadella," the fascinating posthumous work of the French aviator Antoine de St. Exupéry, the third by Georges Neveux's "Voyage de Thésée."

The first "parable" makes the point that sculpture creates in the observer an echo of the impulse that made the sculptor mold the clay; "and it would not be otherwise if a hundred thousand years had intervened."

No. 2 is an atmospheric description of a garden in autumn. Neveux's is "Man and Superman" compressed into few words; Theseus meets Ariadne and the Town Crier informs him: "You are already in the labyrinth."

Out of these programmatic materials Martinu has fashioned an imaginative, richly expressive musical work. The slow movement ("The Garden") is especially striking for the aptness with which it employs the rich, sensuous musical vocabulary of turn-of-the-century Impressionism. The work was received by the Boston subscribers with great cordiality.

Mr. Istomin gave an admirable account of himself in the Beethoven concerto. His playing of the piano part was supple and cleanly etched. His performance was particularly striking for its clarity and precision.

It was a polished, fluent performance in which the admirable playing of the soloist was matched by the excellent ensemble and careful tonal balance maintained by the conductor.

The superb tone of the Boston players was displayed to advantage in Schumann's "Manfred" Overture and Roussel's piquant "Rapsodie Flamande," Op. 56.

JOHN BRIGGS.



## Music: Gifted Violinist

June 3/13/59  
Christian Ferras Heard  
With Boston Symphony

By HOWARD TAUBMAN

CHRISTIAN FERRAS, an uncommonly gifted French violinist, made his New York debut at Carnegie Hall Wednesday night. He appeared as soloist with the Boston Symphony Orchestra under Charles Munch and gave a striking account of himself in no less a concerto than the Brahms.

Mr. Ferras is 25 years old. He belongs to the generation that grew to maturity in a weakened and troubled France. But if he is representative of the new, post-war group, his country can take hope. For he is not uncertain, angry or pallid. His playing has character and temperament. He makes music with a sense of power and affirmation.

The newcomer was born in Le Touquet in northern France on June 17, 1933, and began his studies at the age of 7. He took a first prize at the Paris Conservatoire in 1946, and then won competitions in the Netherlands and France. In the last eight years he has been traveling the concert circuit of Europe and South America, and this is his first visit to the United States.

His playing has the fire and brilliance of a young man. His technique is firmly grounded. If he does not give a note quite the color or accuracy he wants, it is because of impetuosity. His tone is neither sensuous nor dry; it has a texture and muscularity that reflects the Gallic style of violin playing.

His grasp of Brahms indicates that his is not a parochial view of music. He sympathizes with the Brahmsian glow and lyricism and manages to convey a personal perception of the concerto. He commanded the spacious design of the first movement



Christian Ferras

BOSTON SYMPHONY ORCHESTRA.  
Charles Munch conducting. Christian Ferras, violinist. At Carnegie Hall.  
Pelleas et Melisande Suite.....Faure  
Symphony No. 4.....Honegger  
Violin concerto.....Brahms

and the grave, flowing songfulness of the second, and launched into the third with fine gusto. If he plays other things as well as Brahms, he is a young musician to respect.

Mr. Munch and the orchestra, which gave the soloist cultivated backing, devoted the first half to Fauré and Honegger. The latter was revealed in a rare, relaxed mood. His Symphony No. 4, subtitled "Deliciae Basilienses" (Baslerian Delights), was written in 1946 for the twentieth anniversary of the founding of the Basle Orchestra in Switzerland, and its mood is graceful, affectionate, unforced. Mr. Munch led it with a tasteful regard for its unpretentious charm.

With an appealingly molded performance of Fauré's "Pelleas et Melisande" Suite, the Bostonians signalized the beginning of what might be called "Pelleas" week, for the New York Philharmonic is to perform Debussy's opera in concert form. Fauré's music, which was written as incidental material for Maeterlinck's play, has his customary taste and refinement, but it is downright sentimental compared with Debussy.

Too bad someone is not offering Sibelius' "Pelleas" suite to provide another facet of how a remarkable play could stimulate a composer.

## Boston Symphony Concert Directed by Charles Munch

CARNEGIE HALL 3/13/59

Conductor, Charles Munch; soloist, Christian Ferras, violinist. The program: "Pelleas et Melisande," Suite from the incidental music to Maeterlinck's Tragedy, Op. 80.....Fauré  
Symphony No. 4, "Deliciae Basilienses".....Honegger  
Violin Concerto in D major, Op. 77.....Brahms

By Jay S. Harrison

All that is French-elegant, that is simple yet poignant in the richest Gallic tradition, you will find in Gabriel Fauré's incidental music to "Pelleas et Melisande," which last night began the Boston Symphony concert, under Charles Munch's direction, in Carnegie Hall. The piece is refined of harmony, generous of tune, utterly loving in its scoring; it is lace-work of the most delicate manufacture. Touch it brusquely, too, and the strands snap, fall apart, fray—but there were no heavy hands apparent on the occasion of this reading. "Pelleas" was everywhere cool and eloquent and poised. Thus heard the piece is aural magic.

The French circumstance of the night was not confined alone to Fauré, but extended as well to the presence of twenty-five-year-old Christian Ferras, a citizen of Touquet, who was making his New York debut as soloist in the Brahms

Violin Concerto. As opposed, however, to many of his Paris-trained colleagues he is not a fiddler in the restrained conservatoire tradition—far from it. He is bold; he sings with a full voice; his bow arm is broad and sweeping. Clearly he is one of the best young violinists to have come our way in many a moon.

And he has—quite apart from his virtuosic orientation—considerable music in him. The Brahms Concerto has been known to bring out the worst in violinists, for its big, juicy themes are amenable to a big, juicy (and undisciplined) treatment wholly incompatible with either taste or propriety. But Mr. Ferras would have none of this. There was no lollygagging over the piece's more sentimental moments, nor did he find it advisable to vibrato-ize the number right out of existence. His views were those of a musician sure enough of his powers to make expressive horseplay unnecessary. It was honest playing, which did not preclude, at the same time, incandescence and verve.

Mr. Ferras is not, on the other hand, a perfectly formed performer. His pitch is a mite



sharp at times and he is fussed by fast double-stops. But these miscalculations one was able with no effort to overlook in favor of his general musicality. And that is shipshape and alive.

The remaining work of the evening, Honegger's Fourth Symphony, is a disquieting number since it has no program and seems to need one. Certainly its episodic structure, its wide range of sentiment, its play of colors—all of which shift rapidly and constantly—appear to suggest that the work is about something other than its own technical development. The Symphony, written for the Basle Chamber Orchestra (hence its subtitle "Baslerian Delights"), is throughout lightly scored and its dissonant content is nowhere high, though it is so discursive and capricious of mood that it seems rather more difficult than it actually is.

One is confronted, for instance, with misterioso effects attached to jolly folk tunes, which in turn lead to passacaglias which then dissolve into tone painting all haunted, spectral and spidery. There is no focus to the work, no stream of growth with a perceptible beginning, middle and end. It wanders and we wander with it.

Mr. Munch gave the Symphony a performance that, one suspects, could not be bettered. And indeed for the length of the night Boston's pride was New York's joy.

## BOSTON SYMPHONY ENDS STAND HERE

*W. G. Jones 3/15/59*  
Orchestra Heard in Carnegie  
Hall—"Schelomo" Played  
by Mayes, First 'Cellist

By HAROLD C. SCHONBERG

The Boston Symphony ended its New York season yesterday afternoon in Carnegie Hall with a program that contained Berlioz' "Royal Hunt and Storm" music, Bloch's "Schelomo" and the "Sinfonia Domestica" by Richard Strauss.

Samuel Mayes, first 'cellist of the Boston Symphony was soloist in the Bloch. Unlike some of his colleagues throughout the country, he is no mere routinier. A 'cellist of considerable powers, he draws an exceptionally rich tone, and he produces that tone on pitch. "Schelomo" poses many problems to the instrumentalist, and all of them were easily conquered by Mr. Mayes.

His interpretation was relatively "straight." That is, he avoided the heavy vibrato and the rhythmic leeway that many 'cellists consider the right approach to the Hebraic quality of the score.

But while he did not wear his heart on his sleeve, Mr. Mayes was always the dignified and accurate interpreter. And he had beautiful support from Charles Munch and the orchestra. "Schelomo" remains a magnificent and individual work, and—though it must be said that it is not exactly overplayed—one hears it with absorption every time it comes around.

This is more than can be said for the tired-sounding collection of clichés Strauss wrote into his "Domestic Symphony." The enormous orchestral apparatus flails away with millions of foot-pounds to produce scarcely an ounce of real musical thought. About the only virtue one can see in it is that it provides work for musicians.

Anyway, Mr. Munch energetically beat the air and the orchestra responded elertly. It probably was an excellent performance. As for the opening Berlioz, there was no "probably" about it. This was smooth, silky orchestral playing—the Boston Symphony at its best.

## Boston Symphony Ends Its 73d New York Season

*World Tribune 3/16/59*  
By Francis D. Perkins

The Boston Symphony Orchestra closed its seventy-third New York season and its tenth here under Charles Munch's conductorship Saturday afternoon at Carnegie Hall, where its first cellist, Samuel Mayes, was the soloist in Ernest Bloch's "Schelomo." Richard Strauss' "Symphonia Domestica" was the most extensive item in a program which began with the Royal Hunt and Storm from Berlioz' opera, "The Trojans."

Throughout, the Bostonians' performance was a type which stimulated eager anticipation of their return to Carnegie Hall on Nov. 18. Whether "Schelmo" is the greatest work in the regular repertory for cello and orchestra was the theme of an intermission discussion among reviewers. Yesterday's rehearsing suggested that it deserves this primacy for its combination of deep eloquence with remarkable gratefulness for the solo instrument and scoring which projects and enhances the expressive significance of Mr. Bloch's musical ideas.

### Performance Hailed

The solo cellist who represents the title role in this memorable Hebrew rhapsody must meet many technical exactions, but these are essential parts of music which calls for lyric breadth and spaciousness and an exceptional range and find

distinction of mood and timbre. Mr. Mayes met these requirements admirably and completely, apart from a momentary need at one point for slightly greater intensity; he revealed the moods and nuances of the work and his tone and phrasing were all that could be desired. The orchestra was equally revealing in the music's wide gamut of emotion and color, and the performance as a whole was marked by the necessary close and intimate relation which exists between the solo and the ensemble elements.

Mr. Munch and his musicians also gave an unusually convincing account of the "Symphonia Domestica" in the external attributes of the performance, such as vividness and fineness of color and a clarity which disclosed the details of the complex score, and also in presenting the array of atmospheres in this symphonic depiction of Strauss family life.

But the best of performances, such as this, could not entirely banish the work's occasional sense of lengthiness and unevenness of inspiration, which are apparent whether one tries to follow its programmatic details or deduces what he can from the ingeniously wrought and often eloquent music. The interpretation of the Berlioz symphonic episode was also in character, expressive and dignified, like the Virgilian text which inspired the opera.



## French Fiddler

*June*  
3/23/59

French Violinist Christian Ferras, 25, is a darkly handsome young man with a taste for driving sleek, low-slung cars around the Bardot-shaped coast of the French Riviera. He is also the most loudly acclaimed young violinist to emerge from France since the late Ginette Neveu, who died in a 1949 plane crash. Last week Violinist Ferras turned up in Manhattan's Carnegie Hall with the Boston Symphony Orchestra, and from the moment he launched into Brahms's familiar *D-Major Concerto*, it was clear that he had a blazing, romantic vision and the controlled technique to carry it out.

Ferras' legato passages spun out in long, honeyed strands of sound; his attack in the cadenza was as crisp as vellum. Throughout, he displayed a sweeping, rhythmic flair, a fluent, coolly lustrous tone. His Brahms had about it a quality of molded passion that far older artists might envy.

Ferras was born in the seaside town of Le Touquet, the son of a hotel owner who had started to be a violinist but abandoned his career when he cut his left hand on a wine bottle, severing the nerve

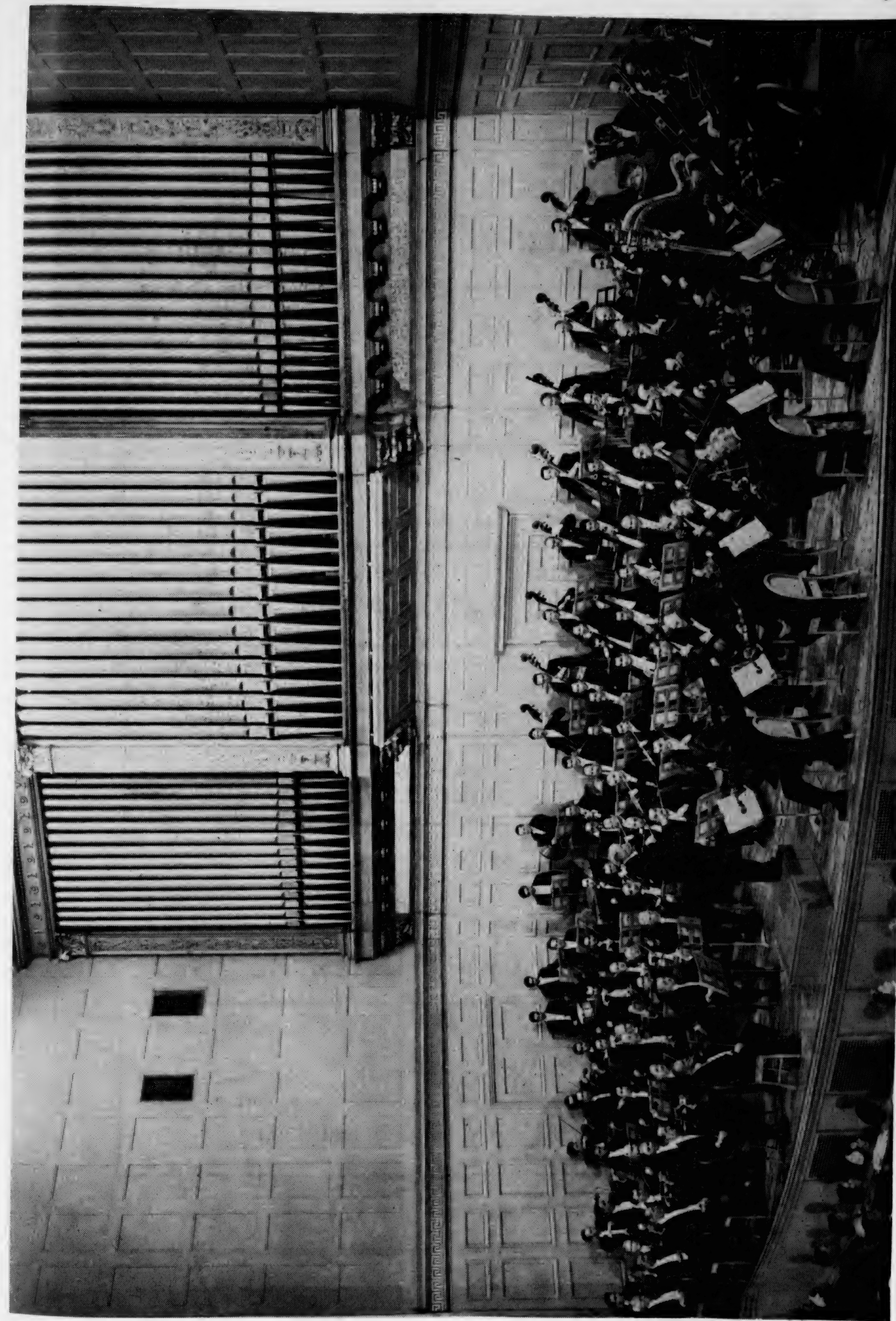


John G. Ross

VIOLINIST FERRAS  
Vellum and honey.

to his little finger. Father Ferras trained his son until he was 15. Christian won a first prize at the Paris Conservatory, soon afterward made his concert debut in Paris. He has been touring steadily since (England, North Africa, South America).

Ferras says he knew he would be a violinist a year after he touched his first violin, at six, despite the fact that as a boy he fell on a broken bottle on the beach, deeply gashed his left hand in precisely the same place his father once had. "But I was lucky," says Violinist Ferras. "This time it cut no nerves."





## French Fiddler

*Hand*  
3/23/59

French Violinist Christian Ferras, 25, is a darkly handsome young man with a taste for driving sleek, low-slung cars around the Bardot-shaped coast of the French Riviera. He is also the most loudly acclaimed young violinist to emerge from France since the late Ginette Neveu, who died in a 1949 plane crash. Last week Violinist Ferras turned up in Manhattan's Carnegie Hall with the Boston Symphony Orchestra, and from the moment he launched into Brahms's familiar *D-Major Concerto*, it was clear that he had a blazing, romantic vision and the controlled technique to carry it out.

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SEVENTY-EIGHTH SEASON, 1958-59

# BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

CONSTITUTION HALL *Washington, D.C.*

Thursday Evening, December 11, 1958, at 8:30 O'clock

CHARLES MUNCH, Conducting

## PROGRAM

- BRAHMS . . . . . Variations on a Theme by Haydn, Op. 56a  
 \* HAIEFF . . . . . Symphony No. 2  
     I. Maestoso; Doppio movimento  
     II. Andante  
     III. Maestoso

[INTERMISSION]

- SCHUMANN . . . . . Symphony No. 2, in C Major, Op. 61  
     I. Sostenuto assai; Allegro ma non troppo  
     II. Scherzo: Allegro vivace; Trio I; Trio II  
     III. Adagio espressivo  
     IV. Allegro molto vivace

\* First Performance in Washington.

Baldwin Piano

RCA Victor Records







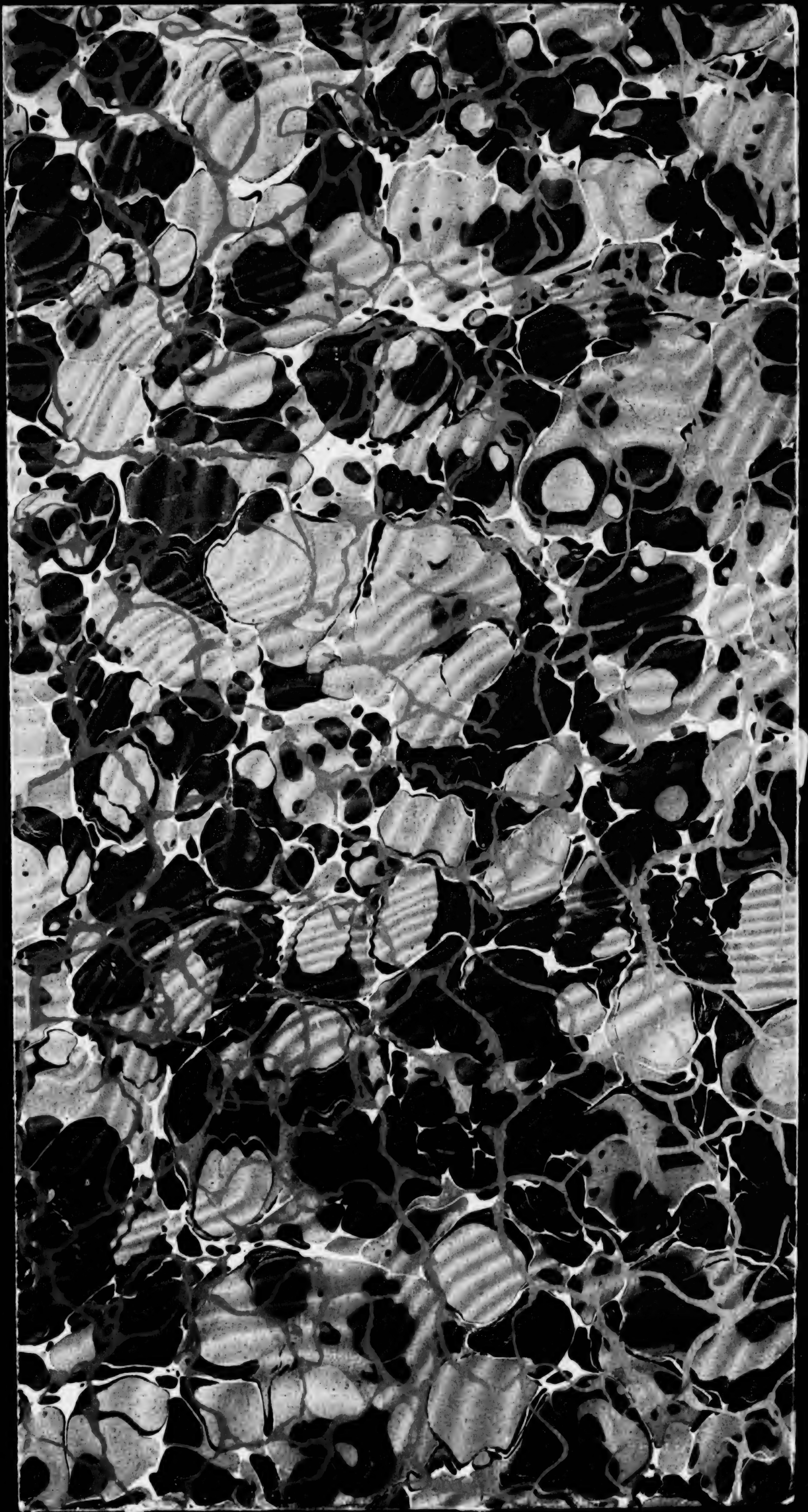




**VOLUME 79**

**1959-1960**







No. \*\*M.125.5  
1959-1960





PROGRAMMES  
SEASON  
1959-1960

BOSTON  
SYMPHONY  
ORCHESTRA

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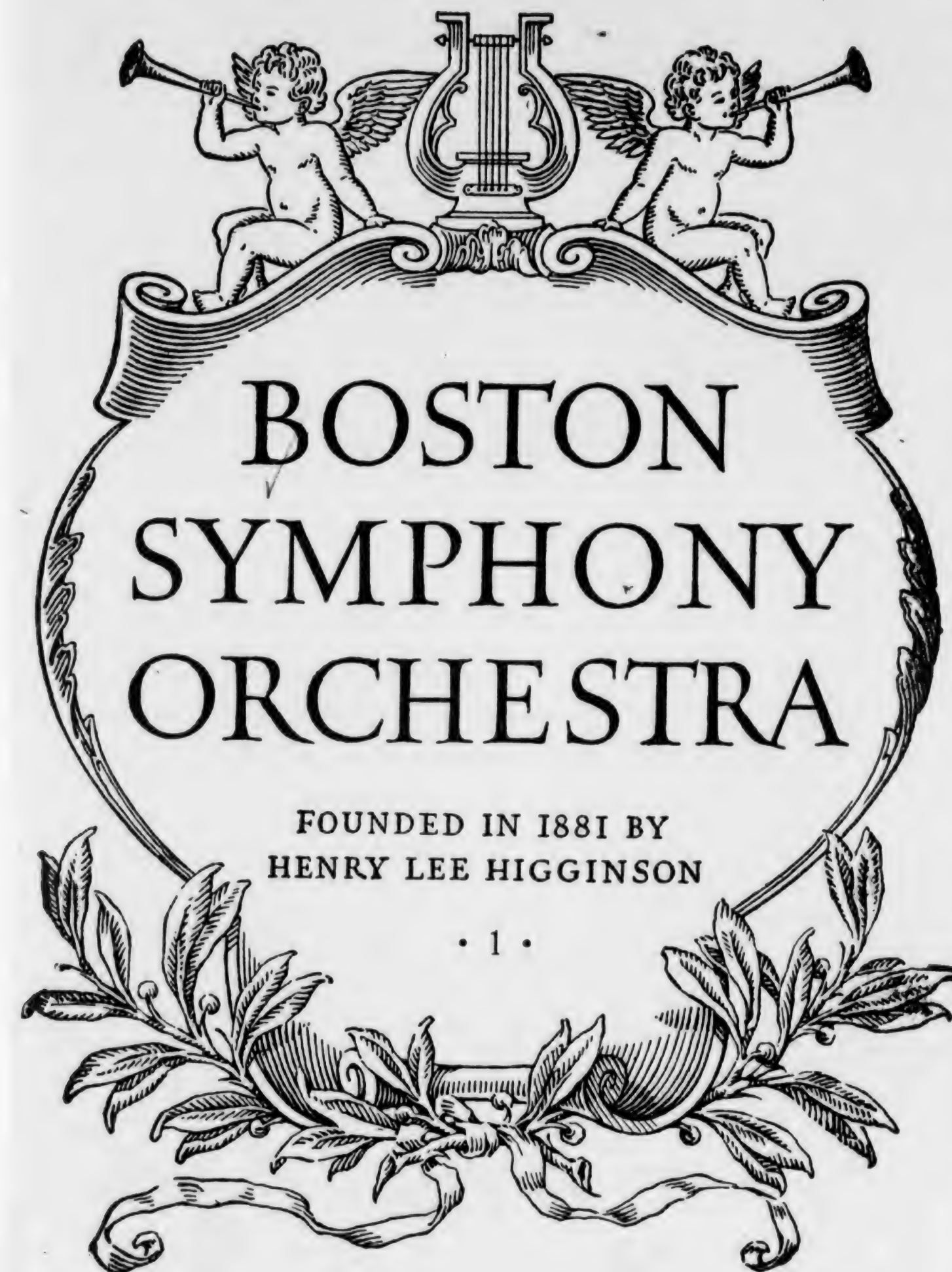


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SEVENTY-NINTH SEASON  
1959-1960



SEVENTY-NINTH SEASON, 1959-1960

*Boston Symphony Orchestra*CHARLES MUNCH, *Music Director*RICHARD BURGIN, *Associate Conductor*

## CONCERT BULLETIN

*with historical and descriptive notes by*

JOHN N. BURK

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SYMPHONY HALL • BOSTON 15

*Boston Symphony Orchestra*

(Seventy-ninth Season, 1959-1960)

CHARLES MUNCH, *Music Director*RICHARD BURGIN, *Associate Conductor*

## PERSONNEL

## VIOLINS

Richard Burgin  
*Concert-master*  
Alfred Krips  
George Zazofsky  
Roland Tapley  
Joseph Silverstein  
Vladimir Resnikoff  
Harry Dickson  
Gottfried Wilfinger  
Einar Hansen  
Joseph Leibovici  
Emil Kornsand  
Roger Shermont  
Minot Beale  
Herman Silberman  
Stanley Benson  
Leo Panasevich  
Sheldon Rotenberg  
Fredy Ostrovsky  
Noah Bielski

Clarence Knudson  
Pierre Mayer  
Manuel Zung  
Samuel Diamond  
William Marshall  
Leonard Moss  
William Waterhouse  
Alfred Schneider  
Victor Manusevitch  
Laszlo Nagy  
Ayrton Pinto  
Michel Sasson  
Lloyd Stonestreet  
Saverio Messina  
Melvin Bryant

## VIOLAS

Joseph de Pasquale  
Jean Cauhapé  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Robert Karol  
Reuben Green  
Bernard Kadinoff  
Vincent Mauricci  
John Fiasca  
Earl Hedberg

## CELLOS

Samuel Mayes  
Alfred Zighera  
Jacobus Langendoen  
Mischa Nieland  
Karl Zeise  
Martin Hoherman  
Bernard Parronchi  
Richard Kapuscinski  
Robert Ripley  
Winifred Winograd  
Louis Berger  
John Sant Ambrogio

## BASSES

Georges Moleux  
Henry Freeman  
Irving Frankel  
Henry Portnoi  
Henri Girard  
John Barwicki  
Leslie Martin  
Ortiz Walton

## FLUTES

Doriot Anthony Dwyer  
James Pappoutsakis  
Phillip Kaplan

## PICCOLO

George Madsen

## OBOES

Ralph Gomberg  
Jean de Vergie  
John Holmes

## ENGLISH HORN

Louis Speyer

## CLARINETS

Gino Cioffi  
Manuel Valerio  
Pasquale Cardillo  
*E♭ Clarinet*

## BASS CLARINET

Rosario Mazzeo

## BASSOONS

Sherman Walt  
Ernst Panenka  
Theodore Brewster

## CONTRA BASSOON

Richard Plaster

## HORNS

James Stagliano  
Charles Yancich  
Harry Shapiro  
Harold Meek  
Paul Keaney  
Osbourne McConathy

## TRUMPETS

Roger Voisin  
Armando Ghitalla  
André Come  
Gerard Goguen

## TROMBONES

William Gibson  
William Moyer  
Kauko Kahila  
Josef Orosz

## TUBA

K. Vinal Smith

## TIMPANI

Everett Firth  
Harold Farberman

## PERCUSSION

Charles Smith  
Harold Thompson  
Arthur Press

## HARPS

Bernard Zighera  
Olivia Luetcke

## PIANO

Bernard Zighera

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# Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

## SCHEDULE OF CONCERTS

WINTER SEASON 1959-1960

### OCTOBER

2-3 Boston (Fri.-Sat. I)  
6 Boston (Tues. A)  
9-10 Boston (Fri.-Sat. II)  
13 Providence (I)  
16-17 Boston (Fri.-Sat. III)  
19 Utica  
20 Syracuse  
21 Rochester  
22 Toledo  
23 Detroit  
24 Ann Arbor (I)  
25 Ann Arbor (II)  
30-31 Boston (Fri.-Sat. IV)

### NOVEMBER

3 Cambridge (I)  
5 Boston (Rehearsal I)  
6-7 Boston (Fri.-Sat. V)  
8 Boston (Sun. a)  
10 Boston (Tues. B)  
13-14 Boston (Fri.-Sat. VI)  
16 Northampton  
17 New Haven  
18 New York (Wed. I)  
19 Englewood  
20 Brooklyn (I)  
21 New York (Sat. I)  
24 Providence (II)  
27-28 Boston (Fri.-Sat. VII)

### DECEMBER

1 Cambridge (II)  
4-5 Boston (Fri.-Sat. VIII)  
8 Boston (Tues. C)  
10 Boston (Rehearsal II)  
11-12 Boston (Fri.-Sat. IX)  
16 New York (Wed. II)  
17 Washington (I)  
18 Brooklyn (II)  
19 New York (Sat. II)  
22 Boston (Tues. D)  
24, 26 Boston (Thurs.-Sat. X)  
29 Providence (III)

### JANUARY

1-2 Boston (Fri.-Sat. XI)  
5 Cambridge (III)  
6 Boston (Rehearsal III)  
8-9 Boston (Fri.-Sat. XII)  
10 Boston (Sun. b)

12 Boston (Tues. E)  
15-16 Boston (Fri.-Sat. XIII)  
19 Newark  
20 New York (Wed. III)  
21 Baltimore  
22 Brooklyn (III)  
23 New York (Sat. III)  
29-30 Boston (Fri.-Sat. XIV)  
31 Boston (Sun. c)

### FEBRUARY

2 Cambridge (IV)  
5-6 Boston (Fri.-Sat. XV)  
9 Boston (Tues. F)  
11 Boston (Rehearsal IV)  
12-13 Boston (Fri.-Sat. XVI)  
15 Storrs  
16 New London  
17 New York (Wed. IV)  
18 Washington (II)  
19 Brooklyn (IV)  
20 New York (Sat. IV)  
23 Providence (IV)  
25 Boston (Rehearsal V)  
26-27 Boston (Fri.-Sat. XVII)  
28 Boston (Sun. d)

### MARCH

1 Boston (Tues. G)  
4-5 Boston (Fri.-Sat. XVIII)  
8 Cambridge (V)  
10 Boston (Rehearsal VI)  
11-12 Boston (Fri.-Sat. XIX)  
13 Boston (Sun. e)  
15 Boston (Tues. H)  
18-19 Boston (Fri.-Sat. XX)  
21 Hartford  
22 New Haven  
23 New York (Wed. V)  
24 Philadelphia  
25 Brooklyn (V)  
26 New York (Sat. V)

### APRIL

1-2 Boston (Fri.-Sat. XXI)  
3 Boston (Sun. f)  
5 Providence (V)  
8-9 Boston (Fri.-Sat. XXII)  
12 Cambridge (VI)  
13 Boston (Rehearsal VII)  
14, 16 Boston (Thurs.-Sat. XXIII)  
19 Boston (Tues. I)  
22-23 Boston (Fri.-Sat. XXIV)



4

OCTOBER		2-3 Boston
	6 Boston	
	9-10 Boston	
	13 Provid	
	16-17 Boston	
	19 Utica	
	20 Syracuse	
	21 Roches	
	22 Toledo	
	23 Detroit	
	24 Ann Ar	
	25 Ann Ar	
	30-31 Boston	
NOVEMBER		3 Cambric
	5 Boston	
	6-7 Boston	
	8 Boston	
	10 Boston	
	13-14 Boston	
	16 Northan	
	17 New Ha	
	18 New Yor	
	19 Englew	
	20 Brooklyn	
	21 New Yor	
	24 Providen	
	27-28 Boston	
DECEMBER		1 Cambridg
	4-5 Boston	
	8 Boston	
	10 Boston	
	11-12 Boston	
	16 New York	
	17 Washingto	
	18 Brooklyn	
	19 New York	
	22 Boston	
	24, 26 Boston	
	29 Providen	
JANUARY		1-2 Boston
	5 Cambridg	
	6 Boston	
	8-9 Boston	
	10 Boston	

News  
from

## BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

SYMPHONY HALL, BOSTON 15, MASSACHUSETTS, COmmonwealth 6-1492

For Release: Monday, September 21

BOSTON SYMPHONY ORCHESTRA TO PLAY OVER 100 ENGAGEMENTS  
79th Season Opens October 2, 1959  
Manager Announces Schedule

Thomas D. Perry, Jr., Manager of the Boston Symphony Orchestra, has announced the Orchestra will perform over 100 engagements in twenty cities during the 1959-60 winter season which opens in Boston on October 2 and closes April 23, 1960. This is the 79th season of the Orchestra and Charles Munch's 11th season as Music Director.

One of the most active orchestras in America, it will present four series in its own auditorium (Symphony Hall): 24 Friday matinee programs (October 2-April 22) will be repeated on Saturday evenings (October 3-April 23) plus nine Tuesday evening (October 6-April 19) and six Sunday afternoon programs (November 8-April 3) throughout the season. In addition, there will be special events to be announced and some "open rehearsals" intended primarily for students in the area.

The Orchestra will present its 78th consecutive year of concerts in nearby Cambridge, and its 77th consecutive season in Providence (R.I.) The six Tuesday evening Cambridge concerts (November 3-April 12) are held in Sanders Theatre at Harvard University, and the Veterans' Memorial Auditorium in Providence is visited on five Tuesday evenings (October 13-April 5).

The Orchestra makes six short tours during the season. Between October 19 and 25 it will be heard in Utica (October 19, Stanley Theatre), Syracuse (October 20, Lincoln Auditorium), Rochester (October 21, Eastman Theatre), Toledo (October 22, The Peristyle), Detroit (October 23, Masonic Auditorium) and Ann Arbor (October 24 and 25, Hill Audi-



4

OCTOBER		2-3	Bost
		6	Bost
		9-10	Prov
		13	Bost
		16-17	Utic
		19	Syr
		20	Rod
		21	Tol
		22	Dett
		23	Ann
		24	Ann
		25	Bost
NOVEMBER		30-31	Bost
		3	Camb
		5	Bost
		6-7	Bost
		8	Bost
		10	Bost
		13-14	Bost
		16	Nort
		17	New
		18	New
		19	Engl
		20	Brook
		21	New
		24	Provi
		27-28	Bost
DECEMBER		1	Camb
		4-5	Bost
		8	Bost
		10	Bost
		11-12	Bost
		16	New
		17	Washi
		18	Brook
		19	New
		22	Bost
		24, 26	Bost
		29	Provi
JANUARY		1-2	Bost
		5	Camb
		6	Bost
		8-9	Bost
		10	Bost

Boston Symphony to Play Over 100 Engagements

- 2-

torium). During the third week in each month from November through March the Orchestra's tours will include five Wednesday evening (November 18-March 23) and five Saturday matinee concerts (November 21-March 26) at Carnegie Hall, New York, and a series of five Friday programs (November 20-March 25) at the Academy of Music in Brooklyn. The Orchestra will play twice at Woolsey Hall in New Haven (November 17 and March 22) and twice in Washington's Constitution Hall (December 17 and February 18). The following cities will be visited for one performance each: Northampton (Mass.) (October 16, Smith College); Englewood (N.J.) (November 19, Dwight Morrow High School); Newark (January 19, Mosque Theatre); Baltimore (January 21, Lyric Theatre); Storrs (February 15, University of Connecticut); New London (February 16, Connecticut College for Women); and Philadelphia (March 24, Academy of Music).

Charles Munch will conduct a majority of the concerts. Associate Conductor Richard Burgin will conduct several programs and Doctor Munch has invited William Steinberg, Music Director of the Pittsburgh Symphony Orchestra, to make his first appearances as guest. Ferenc Fricsay and Thomas Schippers will return as guest conductors. Once again Doctor Munch and Eugene Ormandy, Music Director of the Philadelphia Orchestra, will exchange podiums for two concerts. Three soloists will be heard for the first time with the Orchestra: violinist Ruggiero Ricci, pianists Margrit Weber and Claude Frank. Artists invited to appear again include Gregor Piatigorsky, cellist; Isaac Stern, violinist; and pianists Gary Graffman, Ania Dorfmann, and Jorge Bolet.

When the thirty week winter season ends, the Orchestra immediately launches the Pops season of nine weeks, under the direction of Arthur Fiedler, which is followed by three weeks of free open-air concerts on the Charles River Esplanade in Boston before the six week Berkshire Festival at Tanglewood (Lenox, Mass.), the summer home of the Orchestra in the hills of western Massachusetts, opens in July.

9/16/59

9



# Riches Ahead At Symphony

By ROBERT TAYLOR

According to the custom of the past 78 first-Fridays-in-October, the Boston Symphony Orchestra will offer its first concert of the season in Symphony Hall, Friday afternoon, October 2. The occasion marks the start of the 79th season and, also, the 11th year of Charles Munch's tenure—the longest conductorship of the Boston Symphony, save for Serge Koussevitzky, in its history.

The specific plans for the season haven't crystallized yet, and indeed are subject to change. (Around this time last year, for instance, it was expected that a

The selection of soloists appears equally promising. New performers with the Boston Symphony are the violinist, Ruggiero Ricci, and the pianist, Margrit Weber. Ricci has presented several concerts in the Greater Boston area and his quality is known to the local musical audience. Margrit Weber has never given a recital here, to my knowledge, and she will introduce a new concerto by the Czech composer, Bohuslav Martinu.

Still another first local appearance with the Boston Symphony Orchestra will be that of Jorge Bolet, the pianist, who has played at the Berkshire Festival. Invited virtuosos, with memorable past performances in Boston, are Gregor Piatagorsky, the 'cellist, Isaac Stern, violinist, Ania Dorfmann, pianist, and the young pianist, Gary Graffman who has appeared to dazzling advantage with the Bostonians on records. Moreover the Tuesday evening series will have a debut: that of the pianist, Claude Frank.

The Tuesday evening series of the Symphony begins October 6 (nine concerts) while the Sunday afternoon series commences November 8 (six concerts). During the Sunday series Stern, Ricci and Graffman have been scheduled as soloists; in addition to Claude Frank, the Tuesday series brings forth Piatagorsky and Stern.

new work by Ibert would be included in the 78th season, but this never came about.) However, the Hall has released an outline of its plans, a blueprint indicating that a bountiful and varied season lies in store.

The conducting schedule, it is hoped, will not impose too heavy a burden on Dr. Munch. In the past he has undertaken a brutal and pressure-laden task without stint. Save for those times when he has been immobilized by illness or exhaustion he has frequently borne a crushing schedule. Let's trust that the 1959-60 routine doesn't try to cram his individual artistic temperament into a mould suitable for a Leonard Bernstein.

## Guest Conductors

At any rate, Charles Munch will, as usual, conduct a majority of the 24 Friday afternoon and Saturday evening concerts. But there appears to be a varied array of guests. The Associate Conductor, Richard Burgin, whose adventurous programming has provided some of the most intriguing highlights of many Symphony seasons, will conduct several programs. For the first time Boston will have a chance to hear William Steinberg, who has done so much to preserve Reiner's standards while impressing his own personality on the Pittsburgh Symphony Orchestra. And such familiar but distinguished artists as Eugene Ormandy, Thomas Schippers and Ferenc Fricsay return in the guest conductor's role.

## THREE GREAT MUSICIANS

Since the end of the last symphony season the musical world has lost three of its most eminent musicians: Ernest Bloch, who died July 15; Wanda Landowska, who died August 16; and Bohuslav Martinu, who died August 28. Their loss will be the more keenly felt in Boston, for each has figured importantly in the Boston Symphony concerts. Mme. Landowska, it is true, has not appeared with this Orchestra for many years (she played Handel's Concerto in B-flat for Harpsichord on December 3, 1923, under Pierre Monteux, and returned at the end of December, 1926, to play Falla's Concerto for Harpsichord and Chamber Orchestra under Serge Koussevitzky.) Music by the two composers has been frequently played here.

Ernest Bloch's *Schelomo* was performed in his memory on July 25 at a Berkshire Festival concert. His first appearance was on March 23, 1917,

\* For the convenience of subscribers and radio listeners, the programs for these series will be announced in each book for the two weeks to follow.

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The music of Martinu has also often been played by this Orchestra, with seven first performances. Both Serge Koussevitzky and Charles Munch were his personal friends. He was on the faculty of the Berkshire Music Center in 1946. When France was invaded in 1940, Martinu, who had settled in Paris, was in danger of apprehension by the Nazi authorities as an outspoken Czech nationalist. Charles Munch kept him in hiding at Rancon, near Limoges, whence, with much difficulty, he made his way via Lisbon to America. This country became his third home, and it was in the United States that he composed some of his most important music. His *Parables* had its first performance in Boston, on February 13, 1959, and was repeated at Tanglewood.

## NEW MEMBERS

The Boston Symphony Orchestra has three new players in its personnel—two violinists and a cellist.

Ayrton Pinto, born in Rio de Janeiro in 1933, came to his country in 1953. He studied with Richard Burgin and Ruth Posselt, and has led the second violin section in the Springfield Orchestra.

Michel Sasson was born in Alexandria, Egypt, of French parents, in 1935. He went to Paris at the age of 15, took a first prize at the Conservatoire, and subsequently played violin in the Conservatoire Orchestra. He has been in the United States for a year.

The cellist is John Sant Ambrogio. Born in Glen Ridge, New Jersey in 1932, he studied with Leonard Rose. He joined the Harrisburg Symphony Orchestra as principal cellist in 1953.



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NEW SYMPHONY PLAYERS look at schedule for coming season. From the left, John Sant Ambrogio, cellist; Ayrton Pinto and Michel Sasson, violinists.

## Three New String Players In Symphony This Season

Three new string players will be on stage at Symphony Hall when the Boston Symphony Orchestra begins its 79th season Friday afternoon Oct. 3.

They are John Sant Ambrogio, cellist, and violinists Ayrton Pinto and Michel Sasson.

Sant Ambrogio, born in Glen Ridge, N.J., June 12, 1932, attended Lebanon Valley College and did post graduate work at Ohio University. He joined the Harrisburg, Pa., Symphony in 1952 and became its concertmaster in 1953.

Pinto already is known to Boston by virtue of public appearances during and after his years as a student at the New England Conservatory. He was born in Brazil Dec. 12, 1933, and came to the United States when he was 19 as an exchange student upon a Nelson Rockefeller scholarship. He has been a member of the Esplanade Concerts Orchestra. Pinto is now entering his fifth year as a member of the New England Conservatory faculty.

Sasson is of French ancestry, and was born in Alexandria, Egypt, May 18, 1935. He attended the Paris Conservatory, where he won first prize in violin, awarded by a jury whose chairman was the virtuoso Henryk Szeryng. Sasson played in chamber orchestras in Paris and London, then joined the Radio Eireann Orchestra in Dublin under the Hungarian conductor, Milan Horvat. Last year Sasson studied at the New England Conservatory, and was concertmaster of its orchestra.

Sant Ambrogio and Pinto studied at the Berkshire Music Center, the Summer school operated by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood. Sant Ambrogio was there in 1952 and 1953, winning, in the former year, the Piatigorsky Award.

Pinto won the Serge Koussevitzky Prize at Tanglewood in 1956, and was concertmaster of the student orchestra.



THE THREE LADIES OF BOSTON SYMPHONY ORCHESTRA—(From left) Olivia Luetske, harpist; Doriot Anthony Dwyer, principal flutist, and Winifred Winograd, cellist.

## Discord on Uniforms

# Symphony Ladies Hit Formal Dress Idea

*Alb* By EDGAR J. DRISCOLL Oct 6, 1959

They'll have a tough time homogenizing the girls. . . . bers equal to the men's white tie."

And the august assemblage of the first International Music Conference had better stick to their pipes and their tabours and leave the girls alone.

The Conference meets in New York today, and one of the side issues will be the problem of finding a "dress for women orchestra mem-

There's no problem. They can just forget it.

Mrs. Jouett Shouse, chairman of President Eisenhower's Music Committee of the People to People Program, and a leader in the plan for an orchestra uniform, emphasizes the difficulties.

ORCHESTRA

Page Four





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Sant Ambrogio, born in Glen Ridge, N.J., June 12, 1932, attended Lebanon Valley College and did post graduate work at Ohio University. He joined the Harrisburg, Pa., Symphony in 1952 and became its concertmaster in 1953.

Pinto already is known to Boston by virtue of public appearances during and after his years as a student at the New England Conservatory. He was born in Brazil Dec. 12, 1933, and came to the United States when he was 19 as an exchange student upon a Nelson Rockefeller scholarship. He has been a member of the Esplanade Concerts Orchestra. Pinto is now entering his fifth year as a member of the New England Conservatory faculty.

Sasson is of French ancestry, and was born in Alexandria, Egypt, May 18, 1935. He attended the Paris Conservatory, where he won first prize in violin, awarded by a jury whose chairman was the virtuoso Henryk Szeryng. Sasson played in chamber orchestras in Paris and London, then joined the Radio Eireann Orchestra in Dublin under the Hungarian conductor, Milan Hovrat. Last year Sasson studied at the New England Conservatory, and was concertmaster of its orchestra.

Sant Ambrogio and Pinto studied at the Berkshire Music Center, the Summer school operated by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood. Sant Ambrogio was there in 1952 and 1953, winning, in the former year, the Piatigorsky Award.

Pinto won the Serge Koussevitzky Prize at Tanglewood in 1956, and was concertmaster of the student orchestra.



THE THREE LADIES OF BOSTON SYMPHONY ORCHESTRA—(From left) Olivia Luetske, harpist; Doriot Anthony Dwyer, principal flutist, and Winifred Winograd, cellist.

## Discord on Uniforms

# Symphony Ladies Hit Formal Dress Idea

*By* By EDGAR J. DRISCOLL *Oct 6, 1959*

They'll have a tough time homogenizing the girls. . . .

And the august assemblage of the first International Music Conference had better stick to their pipes and their tabours and leave the girls alone.

The Conference meets in New York today, and one of the side issues will be the problem of finding a "dress for women orchestra mem-

bers equal to the men's white tie."

There's no problem. They can just forget it.

Mrs. Jouett Shouse, chairman of President Eisenhower's Music Committee of the People to People Program, and a leader in the plan for an orchestra uniform, emphasizes the difficulties.

ORCHESTRA

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"I like a long sleeve, so I don't stick on the harp's sounding-board," Olivia explains. But I don't like a full skirt, because I don't like a lot of material flapping around my feet when I pedal.

"Of course," she added reflectively, there are harpists who go to the trouble of pinning back a full skirt just before they start a piece, and whipping out the pin when they take a bow. They have to reef in their skirts like a spinaker. Really, though, life's too short. And Dr. Munch is so quick on stage and off, I'd never have the time."

#### Problem For 'Cellist

"Supposing someone decided on a long dress 'uniform' for the women players," says Winifred. "I'd look smart trying to navigate with a bow in one hand, a 'cello in the other, and trying to gather up my skirt as I went."

"There are some sorts of unwritten rules, which nearly everyone playing in a major orchestra abides by anyway," adds Mrs. Dwyer, the first woman ever engaged as a principal player by the Boston Symphony. "You dress well, but inconspicuously, and in keeping with the job you have to do. It all comes down to a matter of simple good taste."

"The dresses the girls wear are simple, effective, and have the well-merited approval of fellow-orchestra members (male)."

Their dresses are black, with perhaps touches of white; maybe a bit of jewelry, if it doesn't flash; three-quarter or long sleeves; ballerina or waltz-length skirts. None of the girls wears these dresses except for performances.

"We wouldn't be inclined to anyway; but technically you can take them off your income

tax if they're for business only," one girl explained.

#### Dreary White Collar

This whole style hassle has been resolved in the course of experiences by these three, while playing in other orchestras in Indiana, Texas, and California.

In one orchestra, Mrs. Dwyer was one of about a dozen women players.

"Generally speaking," she said, "we wore white blouses and dark skirts. But we didn't look alike. You'd be surprised how many kinds of white blouses there are. Each girl picked her own."

"Nobody likes being in uniform very much. Some orchestras try clamping a white collar on all the girl players. It's dreary," says Winifred.

"If you had to wear a uniform you'd feel as if you were in somebody else's clothes. You need to be comfortable, free to play without thinking about your clothes . . . and you need merely to create an illusion of conformity," summed up Olivia.

"And all of us resist looking just like everybody else," the girls added, "even the men . . . did you ever take a foot check on what they wear with those striped pants and black coats? There are times when you can spot a pair of loafers."

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"It must be equally suited to the violinist and the 'cellist; it must travel and not wrinkle; it must allow for plenty of movement and still remain becoming to a variety of ages, faces and figures."

Three attractive examples of ages, faces and figures in Boston's famous Symphony Orchestra agree to the decimal point that there's plenty to be discussed in the music world, but clothes don't come into it.

Doriot Anthony Dwyer of Chestnut Hill, principal flutist of the orchestra; Olivia Luetcke, harpist, also of Chestnut Hill; and Winifred Winograd, 'cellist, of Needham, cheerfully chorus their lack of concern about any dress problems.

"If you have the ability to play in a symphony orchestra, you're presumably able to figure out how to dress for it," says friendly Mrs. Winograd.

"And what's more, a girl who totes a 'cello around needs something different from a girl who carries a flute," she continued.

Agreeing with this, Mrs. Dwyer added: "I like a dress that isn't quite floor length, so as not to drag on the stage boards. Otherwise, to have a clean skirt always handy, you'd have to take a wardrobe of them when you went on tour. On the other hand, when you sit in the front row for a solo, you need a dress that goes gracefully over your knees."



### Program Change

Charles Munch, music director of the Boston Symphony Orchestra, announces that the opening concerts of the Orchestra's 79th season (Oct. 2-3) have been altered to include the playing of "The Parables" by Bohuslav Martinu in memory of the Czech composer who died Aug. 29 in Switzerland.

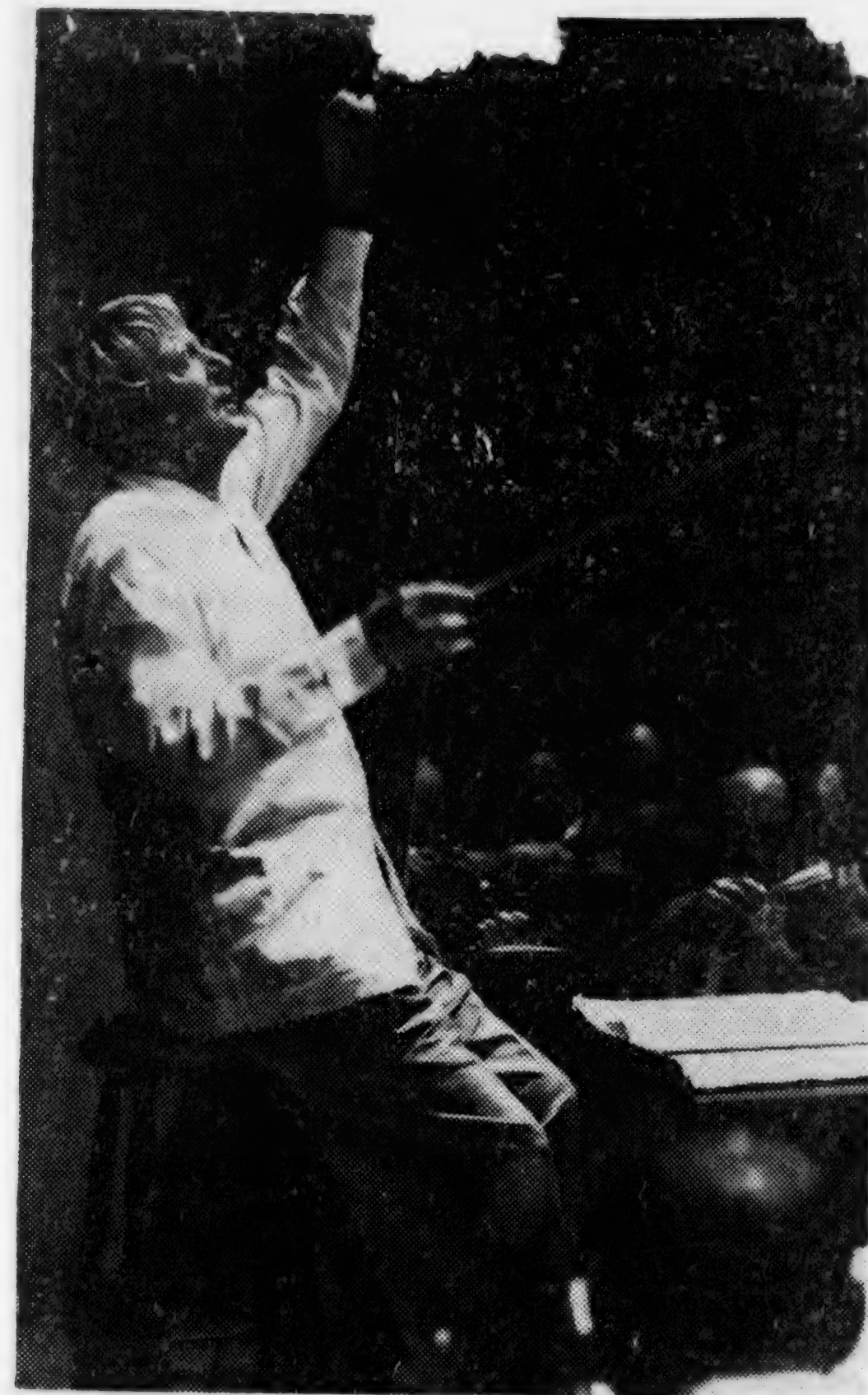
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Dr. Munch returned to Boston last Friday after a short holiday spent in France, following the conclusion of the Berkshire Festival at Tanglewood.

Soloists during the season will include Ruggiero Ricci, violin; Margrit Weber, piano, who will introduce a new concerto by Bohuslav Martinu; Jorge Bolet, piano; Gregor Piatigorsky, cellist; violinist Isaac Stern and the pianists Ania Dorfmann and Gary Graffman.

Guest conductors will include William Steinberg, music director of the Pittsburgh Symphony; Eugene Ormandy, Ferenc Fricsay and Thomas Schippers. Richard Burgin, concert master and associate conductor, will direct several programs.



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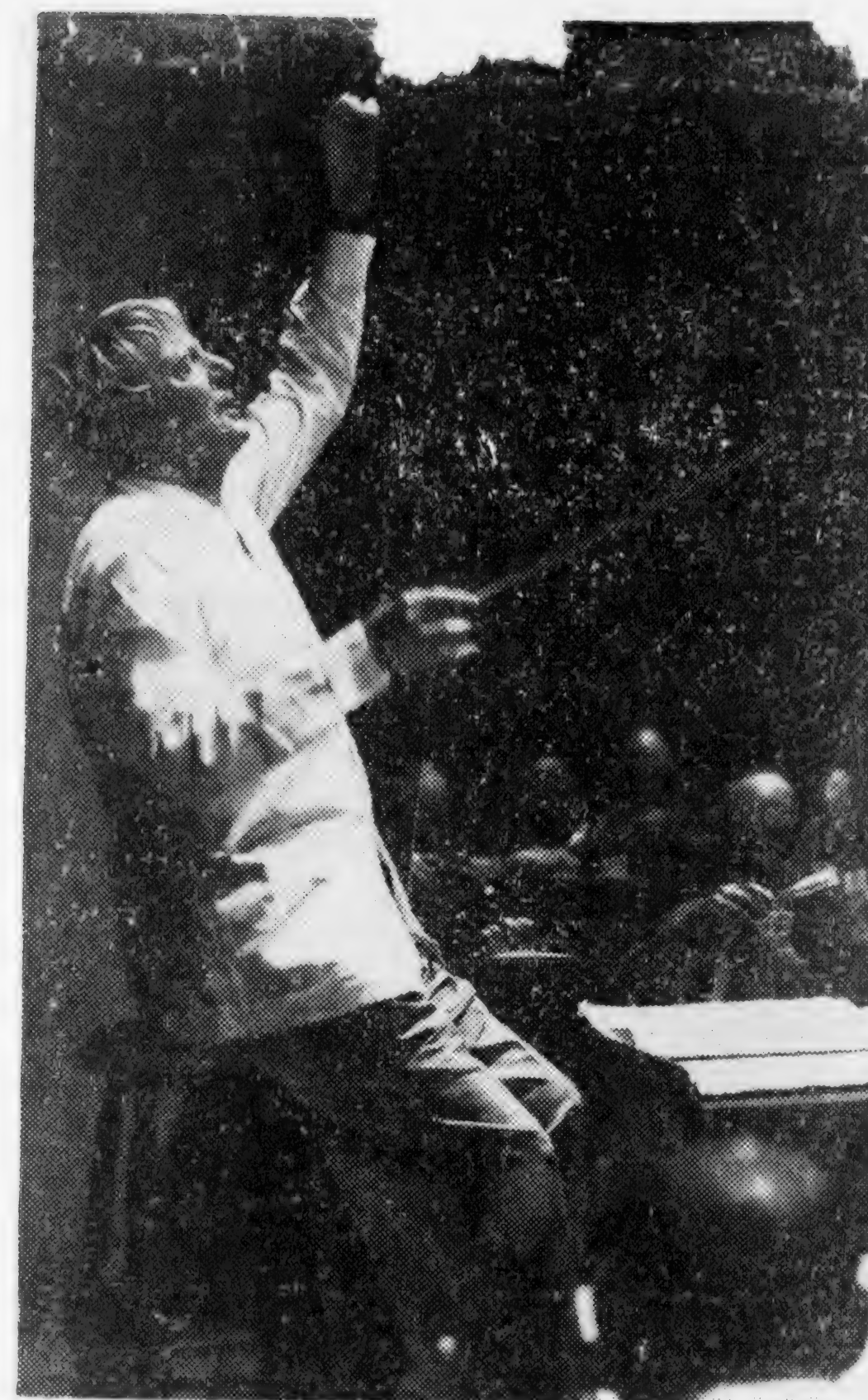
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# Munch to Honor Czech Composer

By ROBERT TAYLOR *Boston Herald - Oct. 4th 1959*

Czechoslovakia has produced three outstanding composers in its history: Anton Dvorak, Bedrich Smetana and Bohuslav Martinu. Last August 29 Martinu died in Geneva, Switzerland. Because it was late Saturday and because Martinu was not as well publicized as many contemporary composers, his death went relatively unnoticed in the American press. It is fitting that Charles Munch should choose the opening concert of the Boston Symphon's 79th season to honor his memory.

It is fitting not only in terms of Martinu's stature in world culture, but also in terms of his links to Boston. Although the composer's work reflected his Czech heritage, Boston's connection with his career was marked.

The late Serge Koussevitzky introduced the works of Martinu to America, "La Bagarre," a symphonic suite in 1927, and "La Rapsodie" in 1928. Of Martinu's six symphonies, Nos. 1, 3 and 6 had a premiere at Symphony Hall; the latter, probably the most popular of his symphonic writings, "Fantasies Symphoniques," received its first hearing, January 9, 1955, under Dr. Munch.

## Superb Workman

Many other pieces from his vast and varied output also were introduced to America here, the Concerto Grosso and the Violin Concerto perhaps the most memorable. He was granted the Elizabeth Sprague Coolidge award for his String Sextet and taught at the Berkshire Music Center.

Only last season Martinu's "The Parables" was presented under Charles Munch in the world premiere; it is this composition that has been scheduled as a tribute in the opening concerts. It did not strike me, at first, as one of Martinu's enduring works, though characteristically fine-grained in workmanship.

For as a technician Martinu had few equals among world composers. His instinct for counter-

point (his formal training consisted of a few months of incomplete study under Joseph Suk in Prague) was amazing. He possessed a remarkable talent that was expressed in terms of musical logic, coherence and structure, the classic objectivity of a Bach rather than the revolutionary subjectivity of a Beethoven.

In Martinu two traditions met: one the folk element of his ethnic musical background, the other the element of French neo-classicism tinted with impressionism. From his long residence in France, his association with Roussel, with Stravinsky, he developed a characteristically French appreciation of unity. His appeal for Koussevitzky and for Munch, conductors of striking extremes, of the romantic as opposed to the classical temperament, may well have been based on these different aspects as well as his undoubted mastery of his art. His music is rich and complex.

And there is still another element in Martinu's music, too—that of estrangement, exile and anxiety. Since his output reveals a number of vivid strands, he was often dubbed a cosmopolite, as if the contemporary idiom had broken down all other traditions to provide an international language. But modernism's lexicon consists of a number of related dialects; and Martinu sounded a particularly cogent topical note.

## Wrote as Exile

If one compares him to Stravinsky, a definite influence, one may note the gulf between Stravinsky, a true cosmopolite who is at home anywhere, and Martinu, a European of the 20th century. The comparison is not intended to endorse cosmopolitanism but to show that Martinu wrote as an exile. His music reflected more the alien in a removed setting than the ability to absorb cultures voraciously.

I am reminded in this regard of "The Comedy on the Bridge," one of the few Martinu operas heard in Boston. He was drawn to the theater as few first-rank composers have been in our era (the reliable Baker's Dictionary compiled by Nicolas Slonimsky lists 19 or 20 Martinu operas), yet only a scattering have been seen here due to the impossible economic conditions of opera.

At any rate, the libretto of the "Comedy" concerns a group of people trapped on a bridge between two warring nations. They cannot go forward, they cannot go back. It is a masterful symbol of the uprooted Europe of our time. Martinu found escape from the bridge through his art, but its image left a haunting impression behind.

## Dr. Munch Returns To Open Season

Charles Munch returned to Boston Friday (Sept. 25), via Air France, to prepare his 11th season as Music Director of the Boston Symphony Orchestra; the season, the orchestra's 79th, opens at Symphony Hall on Friday, Oct. 2.

Doctor Munch flew to France in August at the conclusion of the Berkshire Festival, held each summer at Tanglewood (Lenox, Mass.) in conjunction with the orchestra's summer school of music (The Berkshire Music Center), for a short holiday prior to the heavy winter schedule.

For the opening concerts of the season (Friday, Oct. 2, and Saturday, Oct. 3), Doctor Munch has announced the following program: Mozart: Symphony No. 38, in D major, "Prague," K. 504; Schumann: Symphony No. 1 in B flat major, Op. 38; and, in memory of the Czech composer who died this summer, Bohuslav Martinu's "The Parables."



# Charles Munch Initiates <sup>CSM</sup> <sup>9/21/59</sup>His 11th Year on Oct. 2

Charles Munch will initiate his eleventh year as music director of the Boston Symphony Orchestra with the opening concert of the orchestra's 79th season on Friday afternoon, Oct. 2, in Symphony Hall.

He will conduct a majority of the 24 Friday afternoon and Saturday evening concerts. Richard Burgin, associate conductor, will conduct several programs, and William Steinberg, music director of the Pittsburgh Symphony Orchestra, has been invited to make his first appearances with the orchestra. Eugene Ormandy, Ferenc Fricsay, and Thomas Schippers will return as guest conductors.

Soloists for the Friday-Saturday series will include first performances with the orchestra by Ruggiero Ricci, violinist, and Margrit Weber, pianist, who will introduce a new concerto by Bohuslav Martinu. Jorge Bolet, pianist, who has been heard at the Berkshire Festival, will appear with the orchestra for the first time in Boston. Dr. Munch has also engaged Gregor Piatigorsky, cellist; Isaac Stern, violinist, and Ania Dorfmann and Gary Graffman, pianists.

Mr. Steinberg will conduct one program in both the Tuesday evening series of nine concerts, which opens on Oct. 6, and the Sunday afternoon series of six concerts, which begins Nov. 8. The soloists during the Sunday series will be the Messrs. Stern, Ricci, and Graffman. Claude Frank, pianist, will make his debut with the orchestra on the Tuesday series; the Messrs. Piatigorsky and Stern also will be heard. Some season tickets for the Tuesday and Sunday series are available at the season ticket office, Symphony Hall.

In addition to its Cambridge series of six Tuesday concerts, the orchestra will continue a season of five concerts in Providence and Brooklyn; two series of five concerts each in New

York; and appearances in Washington, Baltimore, Philadelphia, Newark, Englewood (N.J.), New Haven, New London, Storrs (Conn.), Northampton (Mass.), Utica, Syracuse, Toledo, Detroit, and Ann Arbor.

SEVENTY-NINTH SEASON • NINETEEN HUNDRED FIFTY-NINE-SIXTY

## First Program

FRIDAY AFTERNOON, OCTOBER 2, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 3, at 8:30 o'clock

MOZART.....Symphony No. 38, in D major, "Prague," K. 504

- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

BOHUSLAV MARTINU....."The Parables"  
(December 8, 1890 — August 28, 1959)

- I. The Parable of a Sculpture
- II. The Parable of a Garden
- III. The Parable of a Labyrinth

### INTERMISSION

SCHUMANN.....Symphony No. 1, in B-flat major, *Op. 38*

- I. Andante un poco maestoso; Allegro molto vivace
- II. Larghetto
- III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
- IV. Allegro animato e grazioso



# Boston Symphony Opens 79th Year

*Label 10-3-59*  
Dr. Munch Begins 11th Season as Director

By MARJORIE W. SHERMAN

It's one of the nicest places in the world to be on a Friday afternoon and three generations of Bostonians have thought so and arranged their time accordingly.

And whether you're a seventeen-year-old Cabot whose grandfather helped Henry Lee Higginson get the

Boston Symphony Orchestra started in 1881, or a 70-year-old Gottlieb from Czecho-Slovakia whose first 24 hours in America are not yet up, you share, not only the magnificence of the music, but the continuity of the concerts themselves.

Here in a vastly changing world are things that have remained the same.

Even the rush seats have only gone up 10 cents (from 50 to 60 cents) in 79 years.

And the students from Radcliffe and Harvard and Wellesley and B.U. and M.I.T. and Northeastern and Tufts still line up, apples in their pockets, on the steps of Symphony Hall, right after breakfast so they'll be first to buy one of the 251 seats to be saved, under the terms of Mr. Higginson's original bequest, for students only.

One ticket to a customer, and first come, first served.

French is spoken here—and Italian—and German—Polish, too, and Danish.

In fact, some of the adopted Bostonians like Maxim Karolik and Paris-born Mrs. W. Raymond Kitchel, spoke two or three languages as they exchanged the first of the Symphony season's greetings in the long familiar corridors.

Boston's dearly loved tweed suits matched honors with silk saris like the lovely one worn by Rutty Katpikia, here from India to study at Boston University.

## Here From Paris

In Boston from Paris, Capt Yves Joffe shared his first Boston Symphony seats with Count Erik von Severaid of Denmark and U.N., and Pieter Doorn of Holland was also a Symphony visitor yesterday.

The longtime subscribers and visitors alike rose to welcome Charles Munch to the

conductor's stand. Among the many, many familiar figures listening to the Mozart Prague Symphony that started Dr. Munch's 11th year in the 50-year-old hall were the Oliver Wolcotts, who were in the audience 11 years ago, too, as were Mrs. George Lewis, Mrs. Robert H. Stevenson and her symphony seatmate, Mrs. Joshua Holden, Mrs. John Ames, the Henry Cabots, Mrs. Allan Forbes, Mrs. Edward J. L. Ropes and Mrs. F. Wadsworth Busk.

Mrs. Harry Coolidge wore slim blue tweeds and so did Mrs. B. Phippen Donnell. Silk-suited and pretty, Iris Winthrop used the Winthrop fam-

ily seats yesterday, and her North Shore neighbor Neil Ayer his family's seats. Mrs. John Dane's guest was her daughter's Radcliffe roommate, Louise Erickson, and also college neighbors at Symphony were Nina Powell and Mary Swope. James Lawrence, G. Wallace Woodworth, and Mrs. Robert Hallowell were neighbors.

Still others of the vast, pleased audience were Jane Megrew, Mrs. Cesare Lombroso (back from a Summer in Europe), Mrs. Louis Hough, Mrs. James Currens, Mrs. Moses Williams and her son Alex, Isabella Grandin, Mrs. James Hunnewell, Mrs. David Wilder and many many more.

# Symphony Season Begins With Tribute to Martinu

*Label 10-3-59*  
THE BOSTON SYMPHONY ORCHESTRA, Charles Munch music director, began the 79th season yesterday afternoon at Symphony Hall.

The program, which will be repeated tonight at 8:30, was as follows: Mozart: "Prague" Symphony; Bohuslav Martinu: The Parables (performed in memory of the composer); Schumann: Symphony No. 1, in B-flat major.

## By CYRUS DURGIN

Not that it ever is likely to occur at the start of a Boston Symphony season, but it would not be inappropriate were the audience suddenly to anticipate the musicians and sing a verse of the Doxology, praising the Lord from Whom all musical blessings flow. In this city musical Spring and life run contrary to other aspects of Nature, and begin in the physical Autumn when Charles Munch and the gentlemen of the Orchestra reconvene at Symphony Hall.

Yesterday afternoon (and what a beauty!) it was the opening of the Orchestra's 79th season, and the 11th of Dr. Munch as music director. Accordingly there was the usual, but heartfelt, ceremonial of the audience and orchestra rising to greet the conductor upon his first entrance, and the smiling response of Dr. Munch with a sustained bow.

Mozart of the sunlit "Prague" Symphony provided the first music, in a performance of glow and polish. This was fortunate, for it also provided time and substance for us all to bask in the sheer warmth and joy of hearing the Boston Symphony once more before proceeding to the work of an admired composer lately dead.

Bohuslav Martinu died in Switzerland last Aug. 28. Since Dr. Munch is an ardent professional admirer, and was a close friend of Martinu, it was altogether fitting that a work by this composer be included upon the first Symphony pro-

gram as a memorial to him.

No better choice could have been made than The Parables, the last Martinu score to be introduced by this Orchestra, and, to my taste, one of his finest. For the benefit of those who may not have heard the premiere here last Feb. 13, or the performance last Summer at Tanglewood, a little background concerning it may be repeated. Each of the three movements has a short literary preface. The first two, from de Saint Exupery's posthumous "Citadelle," refer, respectively, to a parable of the alteration in the perceptions of a person by the mere fact that he has beheld a sculpture, and a parable of a garden seen in its aspects of flower, fruit and seed, never ending but continuing in the sun's course from life to new life.

The third is a parable of Theseus the mighty subdued by Ariadne, a paragraph taken from "The Journey of Theseus" by the French dramatist Georges Neveux.

With these mottoes as an advance indication of what Martinu meant to express, the human imagination may blend words and music into any fantasy of his choosing. Yet precisely what both meant to Martinu may not be the same meaning for you or for me. Music, for all its wondrous powers, cannot convey specific thought, though it may evoke a close response in feeling.

For this reason, it is possible to write of The Parables only in terms of the music itself, which is of a true living beauty by no means common in the contemporary art. The Parables have an enormous technical mastery, from the harmonic tensions and clashes of a large, complex orchestra. The first movement, so warm and so suggestive of song, make me think back to the Romantics. There is a certain scherzo quality to the second—though it is more grave than gay, and the last is a large-



scale fast movement with striking details of melody and rhythmic ingenuity. Martinu was a giant among his fellows. It is a pity we may have heard the last of his new work—though what else he may have left behind, I do not know.

The Orchestra and the conductor were in their finest vein the afternoon through, even if some untidiness of ensemble showed in the finale of Schumann's "Spring" Symphony. What music-makers they are, and how fortunate are we that they make it in Boston!

Next week Jorge Bolet will make his Boston debut as soloist in La Montaine's Piano Concerto, new here, and the Symphonic Variations by Cesar Franck. Charles Munch also will conduct Haydn's "Military" Symphony, No. 100, and Franck's "Le Chasseur maudit."

## Symphony Concert

The Boston Symphony Orchestra, with Charles Munch conducting, presented the first concert of the 79th season in Symphony Hall yesterday afternoon. The program:

Symphony No. 38, in D major, Mozart  
"Prague," K. 504 ..... Martinu  
"The Parables" ..... Martinu  
Symphony No. 1, in B-flat major, Schumann  
Op. 38 ..... Schumann

By ROBERT TAYLOR

It was in Symphony Hall on February 13th last that Bohuslav Martinu's "The Parables" received a first performance. Now Martinu was dead, dead within recent weeks; but the great orchestra that gave his work presence still endured to assert his immortality in music.

Thus, fittingly, did the 79th season of the Boston Symphony Orchestra—the 11th year of Charles Munch's tenure—open yesterday afternoon on a note of requiem, an end and a beginning. Though Dr. Munch had scheduled the concert in homage to Martinu, the Czech composer who passed away August 29th, it was far from a melancholy occasion. The afternoon, aside from its musical content, possessed the beauty of continuity and tradition.

Serge Koussevitzky introduced Martinu's music to America in this same hall in 1927; three of the composer's finest symphonies (1, 3 and 6) were first heard here; "The Parables" is dedicated to Charles Munch. Martinu's ties to Boston proved strong.

## Minor Work

Still, I must confess that I found "The Parables" a decidedly minor work, if an apt tribute. On a second hearing it improves somewhat; the flawless craftsmanship of the orchestration and the mysterious and mystical mood of the score provide a resplendent surface.

As in most of Martinu's writing the thematic material is direct and romantic, the accompaniments Impressionistic. "The Parables" fall into three parts, each suggesting a misty mise-en-scene after the manner of "L'Après Midi." The content, however, is not specifically programmatic; the music, I'd say, is intended to evoke mood and texture rather than literal detail.

And Martinu's textures are never frayed, never—though inspired by the Impressionist school—derivative. The golden shimmer that enfolds the themes is delicate, fanciful, sumptuous. It exists as roccoco ornamentation of a high and handsome order. When we seek Martinu's development of the material, on the other hand, we are left with constant repetitions and shiftings reminiscent of Stravinsky; there is nothing to catch the aural imagination in a bold and evolving way.

"The Parables," therefore, communicate to the listener a magnificent set of sound effects. It is decorative music; and, decoration, by all means, is fine art. Thanks to the skill and opulence of the craftsmanship here, this suite should hold a place in Martinu's output; but I suspect future generations will accord the composer his rank in terms of the Concerto Grosso and the Double Concerto for two string orchestras, where Martinu's feeling for construction is allied to a stronger emotional impulse.

## Superb Form

The remainder of the program displayed the Orchestra in superb form. Dr. Munch's reading of Mozart's "Prague" Symphony was pliant and cheerful, touched with a wealth of melodic resource. The performance was as elegant as one could wish, yet it was in the nature of a reprise. With the wealth of Haydn Symphonies, for example (I'm told that the "Miracle" has never been done by the Boston Symphony) and the lesser-known Mozart available, the

re-iteration of the "Prague" is less than a twelvemonth seems unnecessary.

But no such reservations attach to the "Spring" Symphony of Schumann, returning after a short lapse in glistening garb. The tempi were judicious, the playing splendid; it all had the spaciousness and joy of Schumann's romantic temperament.

At the close my eye fell on a Schumann quote in the program: "I wrote the symphony toward the end of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again

with each year." That was how one felt about the return of Charles Munch and the Boston Symphony, too: it was spring in Symphony Hall yesterday.

Next weekend Jorge Bolet will be soloist in the first Boston performance of La Montaine's Concerto for Piano and Orchestra. Dr. Munch has also scheduled Haydn's "Military" Symphony and Franck's "Variations symphoniques" and "Le Chasseur maudit."



# Charles Munch Features 'The Parables' by Martinu

CSM 4 October, 1959

By Harold Rogers

There are some people one meets again and again, and even though years may pass, they never become more than acquaintances. There are others whose interests are so thoroughly in tune with ours that after a few encounters a friendship is established that seems to have lasted for years.

The same is true of music, and "The Parables" of Bohuslav Martinu, though I have heard them only three times in slightly more than seven months, are as close to me as are Debussy's "La Mer," Ravel's "La Valse," and Bartok's Concerto for Orchestra. "The Parables" have the same cosmic quality about them. In thrust they exceed a lunar probe.

Charles Munch conducted the premiere of "The Parables" in Symphony Hall on Feb. 13 of this year, and on July 17 he repeated them at Tanglewood. The performances this week are played in the composer's memory (he passed on in Liestal, Switzerland, on Aug. 28), and the note of sadness was lost in the radiant combinations of sound.

As the parables themselves (two by Saint-Exupéry, one by Neveux) point the way to larger concepts, Martinu's music, resting on their literal basis, reaches out for universal ideas. We have heard again and again of "the music of the spheres," though no one can tell you what it is. But in the opening strains where Martinu places the horns in a wonderfully close harmony—is not this a kind of cosmic strain?

Dr. Munch, to whom the score is dedicated, brought every ounce of his musicianship to bear on an impassioned performance, and the audience responded in kind. This being the first concert of the Boston Symphony's 79th season, the listeners gave Dr. Munch the traditional rising greeting as he stepped on stage. Those who once thought him to be "an interim conductor" may have since changed their minds. He is beginning his 11th year in Boston.

Yesterday afternoon Dr. Munch opened with a crystalline reading of Mozart's "Prague" Symphony, the center Adagio of which communes with all that is gently beautiful. And he closed with Schumann's prolix First Symphony, compounded of no little Sturm and considerable Drang. The Larghetto sings with the moonlit softness of a Schumann song; but the Scherzo is not so scherzoso, and the final Allegro (which is really a scherzo) is nothing more than a scene from a 19th-century ballet.

SEVENTY-NINTH SEASON

NINETEEN HUNDRED FIFTY-NINE-SIXTY

## Second Program

FRIDAY AFTERNOON, OCTOBER 9, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 10, at 8:30 o'clock

HAYDN.....Symphony No. 100, in G major, "Military"

- I. Adagio; Allegro
- II. Allegretto
- III. Minuetto
- IV. Finale: Presto

LA MONTAINE.....Concerto for Piano and Orchestra, Op. 9

- I. Moderately fast, decisive
- II. Elegy: Adagio
- III. Finale

(First performance in Boston)

INTERMISSION

FRANCK....."Variations symphoniques" for Piano and Orchestra

FRANCK....."Le Chasseur maudit," Symphonic Poem

SOLOIST

JORGE BOLET

Mr. BOLET uses the Baldwin Piano





Jorge Bolet will be soloist in the Boston premiere of John La Montaine's Piano Concerto at the weekend concerts by the Boston Symphony Orchestra. *BSM 10/15/59*

#### JORGE BOLET

Born in Havana, Cuba, Jorge Bolet was developed as a piano prodigy and appeared with the Havana Philharmonic as a small boy. He was sent to the Curtis Institute of Music in Philadelphia on a scholarship and there studied with David Saperton. On his graduation, the Cuban government sent him to Europe to study, and there he gave many concerts in various cities. In this country he has been even more active. He joined the United States Army. A part of his service was the post of Music Director for the United States troops in Tokyo. He is now a citizen of this country. Mr. Bolet has played with the Boston Symphony Orchestra at the Berkshire Festivals in 1951 and 1953. His present appearances are his first with this Orchestra in Boston.

## Bolet Symphony Soloist In La Montaine Concerto

*Boston Globe, 4 October, 1959*

Jorge Bolet, Havana-born pianist, has been invited by music director Charles Munch to be soloist at the Boston

Symphony concerts at Symphony Hall Friday afternoon at 2:15 and Saturday evening at 8:30.

Bolet will make his first Boston appearances in the local premiere of John La Montaine's Piano Concerto, Op. 9, commissioned by the National Symphony Orchestra of Washington and performed there last November.

Charles Munch will also conduct Haydn's "Military" Symphony; the Cesar Franck Symphonic Variations, Mr. Bolet soloist, and Franck's "Le Chasseur Maudit."

Bolet came to the United States on a scholarship to the Curtis Institute of Music in Philadelphia, won the Naumberg Young Artists Award and the Josef Hofmann Prize. He appeared with the Boston Symphony at Tanglewood in 1953.

John La Montaine, a composer as yet little known in Boston, was born in 1920 at Oak Park, Ill.; studied in Chicago and at the Eastman

School and Juilliard. His Piano Concerto won him the Pulitzer Prize for 1959.

#### Open Rehearsals

Dr. Munch this season will continue the policy of Open Rehearsals, the schedule for which is as follows: Nov. 5, Dec. 10, Jan. 6, Feb. 11, Feb. 25, Mar. 10 and Apr. 13. Seats will be unreserved and the rehearsals will begin at 7:30. Series tickets are available.

The Tuesday evening Boston Symphony series at Symphony Hall will begin Oct. 6 at 8:30. Charles Munch will conduct Mozart's "Prague" Symphony, the Fifth Symphony of Beethoven and the Suite from Aaron Copland's opera, "The Tender Land."

Other concerts of the Tuesday series will be Nov. 10, Dec. 8 and 22; Jan. 12, Feb. 9, Mar. 1 and 15, and Apr. 19. Highlights of the series will be appearances by William Steinberg as guest conductor; cellist Gregor Piatigorsky; Isaac Stern, violin, and Claude Frank, piano, in his first performance with this Orchestra.



BOLET



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## CONCERTO FOR PIANO AND ORCHESTRA, Op. 9

By JOHN LA MONTAINE

Born in Oak Park, Illinois, March 17, 1920

This Concerto was commissioned by the National Symphony Orchestra and by the American Music Center under a Ford Foundation grant. It had its first performance in Washington under the direction of Howard Mitchell on November 25, 1958. The Concerto is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, timpani, xylophone, bass drum, cymbals, triangle and strings. The Concerto was awarded the Pulitzer Prize for music in the present year. The score bears a dedication to Mrs. Harwood Smeeth of Chicago.

JOHN LA MONTAINE had his early musical training in Chicago at the American Conservatory there under Stella Roberts. He continued his studies at the Eastman School of Music in Rochester under Bernard Rogers and Dr. Howard Hanson. After serving from 1942 to 1946 in the United States Navy, he studied for a year at the Juilliard School of Music under Bernard Wagenaar. He began his professional career as a concert pianist (having studied with Margaret Farr Wilson and Rudolph Ganz in Chicago, Max Landow and George MacNabb at Eastman), and was the pianist for Arturo Toscanini in the NBC Symphony Orchestra until Toscanini's retirement in 1954. In the summer of 1955 he went to France and consulted Mlle. Nadia Bou-

langer at Fontainebleau. She urged him on the strength of what he had composed to devote his efforts to composition.

Music by La Montaine which has until this time found performance includes: "Songs of the Rose of Sharon," a song cycle with orchestra, which was introduced in Washington and presented in Boston last season by the National Symphony with Leontyne Price as soloist; "Jubilant Overture" (Columbus Symphony); Cantata, "God of Grace and God of Glory" (Holy Trinity Church, Buffalo); Symphony (Ephraim Festival, Wisconsin); Song Cycle, "Fragments from Song of Songs" (New Haven Symphony Orchestra).

Mr. La Montaine has provided the following description of his Concerto:

"The first movement begins with a brief introduction in the horns, containing motivic material that plays an important part in all three movements of the Concerto. Then follows the principal theme stated by the piano and repeated by the orchestra. After a contrapuntal extension of this material by piano and orchestra together, the second theme appears in the first and second violins against pizzicati in the lower strings. The second theme is re-stated by the flutes, with a decorative elaboration by the piano. This is allowed to grow into a

27

dramatic codetta, which closes the exposition. Then follows a development in which these materials are brought into new relations to each other, mounting to a climax based on the horn introduction material, and leading to a *ff* restatement of the principal theme. The second theme then reappears as in the exposition, followed by the codetta in which the forces of pianist and orchestra are pitted strongly against each other. The piano then begins quietly the cadenza, which stems from the pianistic decoration of the second theme. The cadenza concludes with bravura octaves leading to a coda in which both piano and orchestra take part in a scherzando elaboration in triplets of the material of the horn introduction.

"The second movement is an elegy in memory of the composer's sister, Isabel La Montaine.

"The Finale consists of a short introduction by the orchestra followed by a short cadenza by the piano, and then by the marking *Alla marcia*, which dominates the entire movement. The rigorous march rhythm is unrelieved except for a large cantilena second theme in  $3/2$  time, which appears twice in extended form. All thematic matter and much of the accompanying figures found in the last movement are based on the opening horn motives of the first movement."

### Symphony Concert

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*Herald*  
By ROBERT TAYLOR  
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It displayed a first-rank piano virtuoso, Jorge Bolet; it revived the best of Cesar Franck, the "Variations symphoniques," and the worst, "Le Chasseur maudit"; it bore a touch of the familiar, Haydn's delightful "Military" Symphony; and, best of all, it resounded to a fresh and vital new voice in American composition, John La Montaine.

Mr. La Montaine is 39 and a

native of Oak Park, Illinois, the early demesne of Ernest Hemingway. One mentions this because the qualities of his Piano Concerto, Op. 9, the rugged outlook, economy of means, the emotional urgency, have their affinities in literature. Mr. La Montaine's musical progenitor, however, is Bela Bartok; and within Bartok's tradition he has written a work that makes most of his contemporaries appear domish and mannered.

### In Three Parts

After Bartok, what? When asked why he had composed no mature work for piano, Benjamin Britten replied that part of the problem was that of how to write for the instrument following such a powerful innovator. It would be too much to expect Mr. La Montaine, at one bound, to create a new pianoistic style. What he has done is to adapt Bartok-ian elements into an idiom of personal distinction.



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The concerto is in three parts: the first, "Moderately fast, decisive," the second an adagio elegy, and a finale. The scoring achieves unusual timbres and colors, it lacks fussiness. The writing for piano and orchestral forces is resourceful, the statement of the thematic ideas intensely dramatic and the dynamic tension between orchestra and the soloist affords both an opportunity for well-balanced display.

In short, the Concerto is boldly conceived and propelled by an incandescent emotional fervor. Mr. La Montaine often employs the piano as a percussive instrument and he is given to the brusque rhythmic patterns so characteristic of Bartok. The dialogue at times between the piano and orchestra pits them—particularly toward the close of the first movement—in harsh, angry discords.

But the wrangling never seems peevish. For instance, the resolution of that same first movement, through a quiet piano

### First Appearance

The composer was in the audience and received an ovation. He also received, earlier this year, the Pulitzer Prize for his score. The plaudits are richly merited.

Jorge Bolet, making his first appearance with the Orchestra, offered a brilliant account of Mr. La Montaine's music; and the "Variations Symphoniques" further illumined his interpretive mastery. The "Variations" avoid the long-windedness that mars Franck as a symphonist, and Mr. Bolet endowed them with a pensive, delicately-articulated lyricism. Whereas the Concerto called for dramatic realization, the Franck demanded a singing tone, melodic definition and refined dynamic outline. Mr. Bolet brought a thorough understanding of these aspects to the piece, and his figurations were notably sensitive and fluent.

"Le Chasseur maudit," disclosed another aspect of Franck, though, as dated as a Maxfield Parrish mural. The programmatic tale about the huntsman damned because he defied the Sunday Blue Laws, inspired the composer to a bloodcurdling whoop-em-up chase music mood. Prior to the invention of the Lone Ranger, this must have seemed exciting, and the orchestra played it so lustily one could practically hear the posse yipping through the gulch. The piece is a happy novelty, revived after a lapse of nearly 20 years.

Save for a frenetic finale, the Haydn went with ease and infinite charm. Incidentally, I'm afraid a program book error led me to chide Mr. Munch for repeating Mozart's "Prague" last week, when actually he had done

the "Haffner" in 1958. Mea culpa. Yesterday's Haydn, excepting the fast tempi, endorsed his urbanity in the period.

Next weekend Joseph Silverstein will be soloist in Mozart's Violin Concerto, No. 4. Charles Munch has also scheduled's Bach's Brandenburg Concerto No. 6; Ravel's "Tzigane," and Roussel's Symphony No. 4.

CSM  
10 October  
1957

## Jorge Bolet Heard

By Harold Rogers

Not many young composers have the good fortune to hear two of their symphonic works played in Symphony Hall within a year. John La Montaine is one who has. Last season the National Symphony, under Howard Mitchell's direction, came to Boston with Mr. La Montaine's "Songs of the Rose of Sharon," and Leontyne Price was the soprano soloist. This weekend the Boston Symphony is offering the first Boston performances of his Opus 9, a Concerto for Piano and Orchestra, with Jorge Bolet as soloist.

Mr. La Montaine is obviously a man of talent. He is reaching out for his own musical language; and if he has not yet achieved an individual accent, he is at least making progress. His "Songs of the Rose of Sharon" were disturbingly uttered in the pure diction of Schönberg's early "Gurre-Lieder." With his Piano Concerto, however, he confronts his own day and the many challenges it offers; yet his eclecticism is often obvious (to some the Finale may have echoes of the Stravinsky Capriccio).

True, it is not easy for a man to find his way in our mid-century musical jungle. Mr. La Montaine was reminiscent in his "Songs of the Rose of Sharon," but he communicated a flood of emotion. In his Piano Concerto he is more original, but far less interesting. It may be hoped he will soon find the happy medium.

In his opening movement, marked "Moderately fast, decisive," he poises a very lyrical

piano against a rather gruff orchestra. This provides passages of sharp contrast but of conflicting moods. Lyricism is his finest point, as was evident in the threnody of the Adagio. Here the dirge welled up into an impressive climax, yet he hardly plumbed the depths of a Mahler elegy.

The Finale stomped forward in a stiff march, ornamented by peppery statements from the piano. The whole piece was commendably integrated by Charles Munch and Mr. Bolet; orchestra and piano were held in a fine give-and-take. The composer, too, earns his share of the praise for a score that holds both entities in a good dynamic balance. Mr. La Montaine was on hand to thank Dr. Munch and Mr. Bolet and to accept the listeners' enthusiastic applause.

If we accept the high standards of criteria established by the late Bernard Berenson—that art, in order to be great art, should enhance one's life—then I must admit that I did not feel enhanced by the new Piano Concerto. But, someone may argue, who can possibly feel enhanced by a new contemporary work, the idiom of which he might not understand? And this questioner may have a point. Yet many great contemporary works have enhanced listeners' lives on the first hearing. The secret is not so much in the idiom as it is in the quality of inspiration.

The quality of César Franck's inspiration generally remained at a high level; and it is no more appealing—not even in the D minor Symphony—than it is in his "Variations symphoniques"

for Piano and Orchestra. Mr. Bolet again came forward to give us a polished performance. He is a powerful pianist; there was a time when he was all dash and glitter. But he is mellowing, and a pianist who has not mellowed could hardly play these Franck variations as they should be played.

Dr. Munch opened with a crisp reading of Haydn's "Military" Symphony and brought the concert to a brilliant close with Franck's "Le Chasseur maudit."



# Jorge Bolet Is Soloist In La Montaine Concerto

Boston GLOBE 10 October 1959

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The truth to tell—as one sees the truth, of course—the pianist will be longer remembered than his Concerto, although the work has its arresting moments, and a most unusual finale in the form of a march. Bolet was provided here with a part which is rather less a full-scaled piano solo than a prominent obbligato for keyboard.

It is something of a relief to report that La Montaine's Concerto is safely tonal, though the color of his harmony (of which there is rather more than true counterpoint) suggests a degree of "wrong-note" contrivance just for the sake of not being too plainly tonal. The first movement is massive, often loud, full of changing meters, which as it seemed to me upon first hearing, serve more to interrupt forward rhythmic motion than to secure the irregular variety of melodies or of rhythms that are so dear to contemporary composing theory.

The adagio that constitutes the second movement is an elegy in memory of the composer's sister Isabel; a bitter-

sweet interweaving of piano and orchestra that might be much more effective were the composer to thin out a good bit of the prevailing thick orchestration.

La Montaine is at his best in the march finale, a movement of vigor, consistent forward motion, all of a piece in manner, and a fine opposition of solo instrument and orchestra.

Quite naturally, the familiar Symphonic Variations of Cesar Franck were a better test of Mr. Bolet's playing, which was a model of fine, singing tone (upon a superb piano, by the way), mastery of the Franckian style, and an unflinching sense of adjustment with the orchestra. Yet it seemed that he did an excellent job with the Concerto, as well. At any rate, La Montaine and Bolet were given a notably cordial greeting by the Friday audience.

It was time that Dr. Munch gave us Franck's mellow yet brilliant old chestnut, "Le Chasseur Maudit," an expertly orchestrated piece full of Romantic nonsense and fire, and a sure house-bringer-downer. It hadn't been done here since the visit as guest of Desire Defauw in 1940. Munch conducted it like a general alarm conflagration, and the effect was rousing.

As matters turn out today, Haydn and his "Military" Symphony (which is not the most exciting Haydn, but an engaging piece with its flourishes of percussion) receive but a sentence, whose purpose is to report an admirable performance.

Next week Joseph Silverstein, Boston Symphony violinist, will be soloist in the Mozart Concerto in D major (K. 218) and Ravel's "Tzigane"; Charles Munch also will present the Sixth Brandenburg Concerto of Bach, and Roussel's Fourth Symphony.

SEVENTY-NINTH SEASON

NINETEEN HUNDRED FIFTY-NINE-SIXTY

## Third Program

FRIDAY AFTERNOON, OCTOBER 16, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 17, at 8:30 o'clock

BACH . . . . . \*Brandenburg Concerto No. 6, in B-flat major, for Strings

- I. Allegro
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MOZART . . . . . Violin Concerto No. 4, in D major, K. 218

- I. Allegro
- II. Andante cantabile
- III. Rondeau: Andante grazioso

### INTERMISSION

RAVEL . . . . . "Tzigane," for Violin and Orchestra

ROUSSEL . . . . . Symphony No. 4, Op. 53

- I. Lento; Allegro con brio
- II. Lento molto
- III. Allegro scherzando
- IV. Allegro molto

SOLOIST  
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Joseph Silverstein was born in Detroit, March 21, 1932. He first studied with his father, a violin teacher, then with Efrem Zimbalist at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He has been assistant concertmaster of the Houston (Texas) Orchestra, concertmaster and assistant conductor of the Denver Symphony Orchestra, a member of the Philadelphia Orchestra. He joined the Boston Symphony Orchestra in 1955, as its youngest member, at the age of 23. He has given recitals here and elsewhere. He appeared as soloist with this Orchestra in the Tuesday Evening series, December 18, 1956 (Saint-Saëns' Violin Concerto No. 3). He has been active in organizing chamber music groups.

Mr. Silverstein entered the International Music Competition under the patronage of Elizabeth, Queen of Belgium, held in Brussels last May. He won the third prize and was the only United States-born musician to reach

the finals. The first prize went to Jaime Laredo, of Bolivia, and the second to Albert Markov, a Russian artist.

Mr. Silverstein plays a violin by J. B. Guadagnini, lent to him by William Moennig and Sons for the present performances.

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## THE AUTUMN TOUR

The Boston Symphony Orchestra will travel westward next week to give concerts in Utica, Syracuse, Rochester, Toledo, Detroit and Ann Arbor. A feature of each program will be excerpts from Aaron Copland's Opera, "The Tender Land," which Dr. Munch will introduce to each audience.

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## YOUTH CONCERTS

A welcome innovation will bring to the young people of greater Boston an opportunity to enjoy special symphony concerts. There will be two series of Youth Concerts in Symphony Hall. The orchestra will consist of 60 players from the Boston Symphony Orchestra and will be under the direction of Harry Ellis Dickson. The concerts will be given on Saturday mornings and will be divided into two series of three each.

One series will be given on November 7, January 9, and March 5; the second on November 14, January 16, and March 12. The same three programs will be performed in each series. In the opening programs the soloists will be Isaac Stern on November 7 and Joseph Silverstein on November 14. Each concert will begin at 11 o'clock on Saturday morning and last one hour. Subscription tickets will be placed on sale at the Symphony Hall box office beginning next Wednesday morning.

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## VISITING ORCHESTRAS

Boston will be fortunate in having visits from two great orchestras in the near future. The New York Philharmonic, having distinguished itself in its now famous European tour under Leonard Bernstein, will play in Symphony Hall on October 20 after the opening of the regular season in New York.

The Philadelphia Orchestra, Eugene Ormandy, conductor, will play in Symphony Hall on October 28. The orchestra last played in Boston, October 22, 1957.

## —Silverstein Soloist With Symphony



Whitestone

Joseph Silverstein is the violin soloist at the weekend concerts of the Boston Symphony Orchestra, Charles Munch conducting.

## Violinist Heard in Works by Mozart, Ravel

By Harold Rogers

The only difference between Joseph Silverstein and other violinists with great names is that Mr. Silverstein's name is not yet great. Not often does a musician emerge from the orchestral ranks (he is a member of the Boston Symphony's first violin section) with such promise and present accomplishment. Nearly everyone knows, of course, that he won third prize last May in the noted competition offered annually by Queen Elisabeth of Belgium, and he was the only American among the first ten winners.

But prize winners come and go; even winners of top prizes often enjoy but transient fame. There are exceptions, of course, and Mr. Silverstein deserves to be one of them. At least Charles Munch must think so; it was he who invited the young violinist to appear at the weekend concerts in Mozart's Concerto No. 4 and in Ravel's "Tzigane."

In the Mozart Mr. Silverstein

displayed an unerring ear—his intonation could not have been truer. His tone has the warmth of fire and the focus of light; he has an elegant bow for the polished phrase; his double-stops and pizzicati are managed with utter aplomb. If he does not yet establish an all-encompassing mood to the same degree as a Stern or a Milstein, it is but a question of time and experience.

★ ★ ★

In the Ravel "Tzigane" Mr. Silverstein put on a dazzling pyrotechnical display as he plucked the strings, bounced the bow, and leaned into the music in fervent gypsy style. He and the orchestra were not always at one; the score is tricky with jet-propelled notes. But this minor detail in no way detracted from the enthusiasm of the Friday afternoon listeners.

Dr. Munch opened with one of the finest readings he has given of Bach's Brandenburg Concerto No. 6, the one sans fiddles. The violas shone with a dark glow as the timbres shifted in a play of tints and

shades as in a chiaroscuro baroque drawing. The Adagio had a muted, velvet touch that reminded one of the Italian masters—so much so that one can only marvel at Bach's sense of universality that soared above limits of state or race.

Dr. Munch closed with a Roussel symphony that he hasn't played here in 10 years—the No. 4—and again, as in nearly everything by this Frenchman that Dr. Munch has given us, there was the impressive combination of scholarship, style, and form. The performance was ingratiating, though understandably anticlimactic after Mr. Silverstein's success.



**Boston Herald MUSIC** OCT. 17 1959  
**Symphony Concert**

The Boston Symphony Orchestra, Charles Munch conducting, gave the third concert of the 79th season yesterday afternoon in Symphony Hall. The program, which will be repeated tonight at 8:30, features Joseph Silverstein, violin, as soloist:  
 Brandenburg Concerto No. 6, in B-flat major, for strings ..... J. S. Bach  
 Violin Concerto No. 4, in D major, K. 218 ..... Mozart  
 "Tzigane," for Violin and Orch. .... Ravel  
 Symphony No. 4, Op. 53 ..... Roussel

By **ROBERT TAYLOR**

Joseph Silverstein, a 27-year-old violinist, stepped from the ranks of the Boston Symphony Orchestra yesterday to deliver as comely a solo performance as any of the world's better-known virtuosi.

It is no easy task to emerge from the relatively anonymous background of desk-men into the solo spotlight. It might well daunt the most experienced and disciplined artist. The demands of the solo role are of another order; playing together is a group function, in appearing alone one reveals, so to speak, oneself.

Moreover, when you are scheduled to interpret two such contrasting works as Mozart's fastidious Violin Concerto No. 4 and Ravel's theatrical "Tzigane," the task becomes doubly difficult. I would expect Mr. Silverstein to excel at the Ravel; it is a young man's music, calling for forays on the high-registers of the G string, quadruple stops and a battery of bowings ("488 sixteenth notes in changing velocities, coming abruptly to a stop") guaranteed to bowl over the audience. Such a piece challenges a young musician precisely in those areas where contemporary teaching methods have best prepared him: in the field of technique.

### Another Matter

But the Mozart is another matter. Less flashy than the Ravel, the problems of the Concerto are more subtle and significant. And that is, of course, the reason why Mozart's writing for violin, exceedingly lovely though it is, seldom appears on a program unless backed up by an obvious cascade of fireworks. The artist is required to make his points by musical rather than digital means.

From the start, though, Mr. Silverstein demonstrated his affinity to the Mozart Concerto. I found his playing warm, rhapsodic and touched by an unobtrusive personal style that indicated his emotional commitment to the score. He gave the work to us with a finished and elegant surface but he did not burnish it excessively. The dimensions were apt, never overblown; and his

tonal quality (Mr. Silverstein was playing on a Guadagnini lent him for the performance) was no less than ravishing.

In short, this was a compelling lyric statement, just as it should be, that revealed the inner character of the music. Afterward Mr. Silverstein reappeared to traverse the Ravel with an aplomb befitting the only American to reach the finals of the Belgian Queen Elizabeth competition this year. To me the "Tzigane" is a trifle garish, if novel; and the soloist endowed it with the proper music hall gypsy bravura.

### Peak of Form

The program as a whole might well have been sub-titled "The Classical Tradition, Bach to Roussel," for it exhibited a rare unity in demonstrating the progress in contrasting musical ment in contrasting musical epochs. I thought Charles Munch's reading of Roussel's Symphony No. 4 an admirable distillation of those qualities, showing the conductor at the peak of his form.

The symphony, last of the composer's four, is one of the finest in our century, notable for the precision with which Roussel treats his orchestral materials. The line of the work engagingly develops plain yet original themes into a stylish structure. In particular, the vigor of the scherzo, the color of the orchestration, the buoyancy of the rhythms, catch the aural imagination. It is all very simple yet extremely sophisticated—the kind of sophistication deriving from knowing what to leave out; a superbly urbane craftsmanship.

Mr. Munch's reading of the Brandenburg is more debatable. Seemingly, he errs on the side of slowness until you realize how often Bach allegros are taken prestissimo these days. He projected a generally lively account, nevertheless, despite moments of extreme caution, and the strings of the Symphony have seldom sounded more glowing.

Next week the Orchestra will be on tour. Thomas Schippers will be guest conductor October 30-31. He has scheduled Durante's Concerto for strings in F minor; Barber's "Medea's Meditation and Dance of Vengeance"; Wagner's "Meistersinger" Prelude and the Symphony No. 4 of Tchaikowsky.



## Silverstein Violin Soloist In Mozart, Ravel Works

*Boston Globe, Oct. 17, 1957*

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By CYRUS DURGIN

There were many and quite differing excellences in a much contrasted program by the Boston Symphony Orchestra yesterday afternoon. Indeed, this was one of those occasions when the chosen music and its performance left one in a glow of complete satisfaction.

Conductor Charles Munch was both generous and wise to invite Joseph Silverstein, of the third desk in the first violin section, to be soloist in Mozart's delectable D major Concerto (K. 218) and Ravel's intricate and showy "Tzigane." Silverstein is a most remarkably gifted musician of his instrument who, having appeared at a Tuesday evening concert three years ago, merited opportunity to play solo for the Friday and Saturday subscribers.

His performance of Mozart, so clearly and neatly articulated, so unforced and lyrical, did him enormous credit. It was one of the most pleasing performances of this gentle work I can remember, singing, tender, completely poised in technic and style. No wonder, the moment it was over, a rustle of "Bravo!" came spontaneously from his colleagues onstage, closely followed by a fine ovation from the audience.

"Tzigane," a peculiarly rhapsodic modern "gypsy" showpiece was as effective, but displayful completely within the limits of impeccable taste. Such authority of playing in two such disparate works testifies both to an increase of maturity in the past three years, and to his flexibility as performer. A violinist whose principal work is orchestral ensemble playing can find himself altogether too subdued

when it comes to solos. Silverstein, it is plain, adjusts himself to either condition.

This quality of a great orchestra is also found, in part, in flexibility. Bach's Sixth Brandenburg Concerto is not really an orchestral work at all, but a chamber piece which may be done, without thickening of texture, by multiple violas, cellos and double-basses. Yet it takes a conductor of keen perception, and much individual skill from the strings, to keep the contrapuntal voices clear, the rhythm flowing but not hard. Dr. Munch and the small number of Symphony lower strings managed it to perfection. The result was extraordinarily pure Bach.

### Music of Perfection

The large sonorities, the color and glitter and drive were reserved for Albert Roussel's Fourth Symphony, a work which I regard as expert decorative art, and which deserves more frequent hearing than it has had in the decade past. This is music of a consistent and individual style, dynamic and utterly healthy, abstract but not mechanistic, perfection in its adjustment of length to substance, sheer enjoyment in its emotional buoyancy.

You find no striving for effect here; the effect comes naturally, in the personal character of Roussel's bright melody, the acid tang of opposing harmonies and his ebullient rhythm, the vivid colors of his instrumentation. It is, too, all very French, the sort of music which excites Dr. Munch to his sparkling best as conductor.

Next week the Orchestra will be on tour. At the concerts of Oct. 30 and 31, Thomas Schippers, as guest, will present Durante's F minor Concerto for Strings, No. 1; "Medea's Meditation and Dance of Vengeance," by Samuel Barber; the Prelude to Wagner's "Die Meistersinger," and the F minor Symphony of Tchaikovsky.

SEVENTY-NINTH SEASON, 1959-1960

## Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SEVEN OPEN REHEARSALS

SYMPHONY HALL, BOSTON

at 7:30 P.M.

FOR \$9.00

NOVEMBER 5

JANUARY 6

MARCH 10

DECEMBER 10

FEBRUARY 11

APRIL 13

FEBRUARY 25

Season tickets for the seven rehearsals at Symphony Hall Box Office at \$9.00 for the series. Tickets, if any remain, will be sold at \$2.00 for a single rehearsal. NO SEATS ARE RESERVED. SERIES TICKETS NOW ON SALE.



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SYMPHONY HALL  
*Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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William Steinberg will be guest conductor on January 10. Soloists will be Gary Graffman, Piano; Isaac Stern, Violin, and Ruggiero Ricci, Violin.

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**BROADCASTS by the  
 BOSTON SYMPHONY ORCHESTRA  
 Winter Season, 1959-1960**

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBH-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRR-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday-Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

\* - Stereophonic Broadcast

\*\* - Affiliates of WQXR, New York



## Fourth Program

FRIDAY AFTERNOON, OCTOBER 30, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 31, at 8:30 o'clock

THOMAS SCHIPPERS, *Guest Conductor*

DURANTE.....Concerto for Strings, in F minor, No. 1  
(edited by Adriano Lualdi)

I. Un poco andante; Allegro

II. Andante

III. Amoroso

IV. Allegro assai

(First performance at these concerts)

BARBER.....\*Medea's Meditation and Dance of Vengeance, *Op. 23a*

WAGNER.....Prelude to "Die Meistersinger von Nürnberg"

### INTERMISSION

TCHAIKOVSKY.....\*Symphony No. 4, in F minor, *Op. 36*

I. Andante sostenuto; Moderato con anima in movimento di Valse

II. Andantino in modo di canzona

III. Scherzo: Pizzicato ostinato; Allegro

IV. Finale: Allegro con fuoco



## THE VIENNA PHILHARMONIC

Boston's Orchestra welcomes the illustrious and time-honored Orchestra of Vienna which, under its conductor Herbert von Karajan, is to visit this city for a concert in Symphony Hall on Wednesday evening, November 18. The Vienna Philharmonic will make its only New England appearance in one of twelve concerts in the United States as part of a world tour which is under the official patronage of the Austrian government.

The Boston concert will be sponsored jointly by the Trustees of the Boston Symphony Orchestra and Mr. Aaron Richmond. Subscribers to the Boston Symphony Orchestra concerts and to the Boston University Celebrity Series have been given the opportunity to obtain tickets before the public sale.

The Vienna Philharmonic was established as a professional orchestra in 1842 under the direction of Otto Nicolai.

It is the third oldest orchestra in Europe, preceded only by the orchestra of the Leipzig Gewandhaus and the Royal Philharmonic Orchestra of London.

In the ensuing years the great composers of central Europe conducted their music at its concerts. Regular conductors have included Felix Mottl, Franz Schalk, Wilhelm Furtwängler, Clemens Krauss and Bruno Walter. Guest conductors who have also conducted the Boston Symphony Orchestra were Karl Muck and Arthur Nikisch. (Nikisch began his career as a violinist in the Philharmonic.) Herbert von Karajan was born in Salzburg in 1908. He conducted the Berlin Philharmonic and the Berlin Opera until, in 1956, he was appointed the director of the Vienna State Opera. He has visited this country as conductor of the Berlin and Philharmonic orchestras. The Vienna Philharmonic under the direction of Carl Schuricht gave a concert in Symphony Hall in December, 1956.

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## A PORTRAIT OF HENSCHEL

A portrait of Sir George Henschel, the first conductor of this Orchestra, now hangs in the Ancient Instrument Room (at the end of the first balcony left corridor) by courtesy of an indefinite loan by the Art Gallery of Yale University. The portrait was made by John Henry Amsheiwitz, R.B.A. (1882-1943) and was presented by Mrs. Amsheiwitz to the Yale School of Music in memory of Professor and Mrs. Abraham S. E. Yahuda.

## THOMAS SCHIPPERS

Thomas Schippers was born in Kalamazoo, Michigan, March 9, 1930. He studied composition and piano with Victoria McLaughlin, at the age of 15 went to Philadelphia to study at the Curtis Institute, and later studied privately with Olga Samaroff. His career as conductor began when he led the Philadelphia Orchestra in 1948. Since then he has conducted the New York City Opera (1950-1955). He first conducted at the Metropolitan Opera Company in 1955 (he is announced as conductor of revivals of *The Flying Dutchman* and *La Forza del destino* this season). Mr. Schippers has introduced operas by Menotti and shared with that composer the direction of the festival in Spoleto, Italy, in its two seasons. He also conducted the New York Philharmonic when, with Seymour Lipkin, he traveled abroad with this orchestra and its conductor, Leonard Bernstein. He conducted the Boston Symphony Orchestra as guest on February 21, 22 and 23, 1958.

## CONCERTO FOR STRINGS, IN F MINOR, No. 1

By FRANCESCO DURANTE

Born in Frattamaggiore (near Naples), March 31, 1684;

died in Naples, August 13, 1755

Arranged by ADRIANO LUALDI

Born in Larino Campobasso, March 22, 1885

This Concerto is the first of eight composed for string orchestra and "transcribed and interpreted" by Adriano Lualdi in 1945.\*

DURANTE did not label the first of these concertos "*concerto patetico*," but the intent is plain. Each movement pivots on the key of F minor, except the second which is in C minor. The themes are built on descending intervals, especially in the first two movements. The first and second violins, and later the upper and lower strings, tend to divide in duo fashion, balanced in alternate phrases. The third movement ("*amoroso*") approaches the concerto grosso style as a passage for two violins (*sol*) and is answered by the full group. The final

\* Lualdi, a prolific composer of operas, has had an active career as operatic conductor in Italy and South America. He is a music critic, author and educator. While director of the Naples Conservatory of San Pietro a Maiella and leader of its chamber orchestra, Lualdi restored from the manuscript parts eight *quartetti concertanti* by Durante for string orchestra.

Allegro assai is marked "*molto marcato e ritmico*" and has an animation which suggests Durante's pupil, Pergolesi, despite its somber cast.

Francesco Durante was a contemporary of Bach and Handel and might have met Handel when that composer, his junior by one year, visited Naples in the summer of 1708. Since Handel, then twenty-three, was more ready to learn from the famous Neapolitan school of musicians than to impart, it may be assumed that Durante was not subjected to any German influence. In his own Naples he became the pupil of Alessandro Scarlatti. Durante was held in equal esteem as a composer and as a teacher. Among his pupils were Vinci, Duni, Pergolesi, Jomelli, Guglielmi, Traetta, Sacchini, Piccinni. Paesello is also named, but it should be noted that Paesello was only fifteen years old when Durante died. Durante was thus destined to be influential in a musical culture of the first importance, although that culture was principally involved with music for the theatre. His preference for church music may have been partly due to his teacher, Alessandro Scarlatti, who has been called "the founder of the Neapolitan school of music" and who composed religious music as well as operas. Durante resembled Alessandro's son, Domenico, in cultivating the harpsichord, although Domenico Scarlatti, who was one year younger than he, spent most of his life in other centers. It is interesting in this connection



that Durante, surrounded by a flourishing operatic growth, wrote no operas, although he produced such preponderantly operatic pupils as Pergolesi, Piccinni and Paesello.

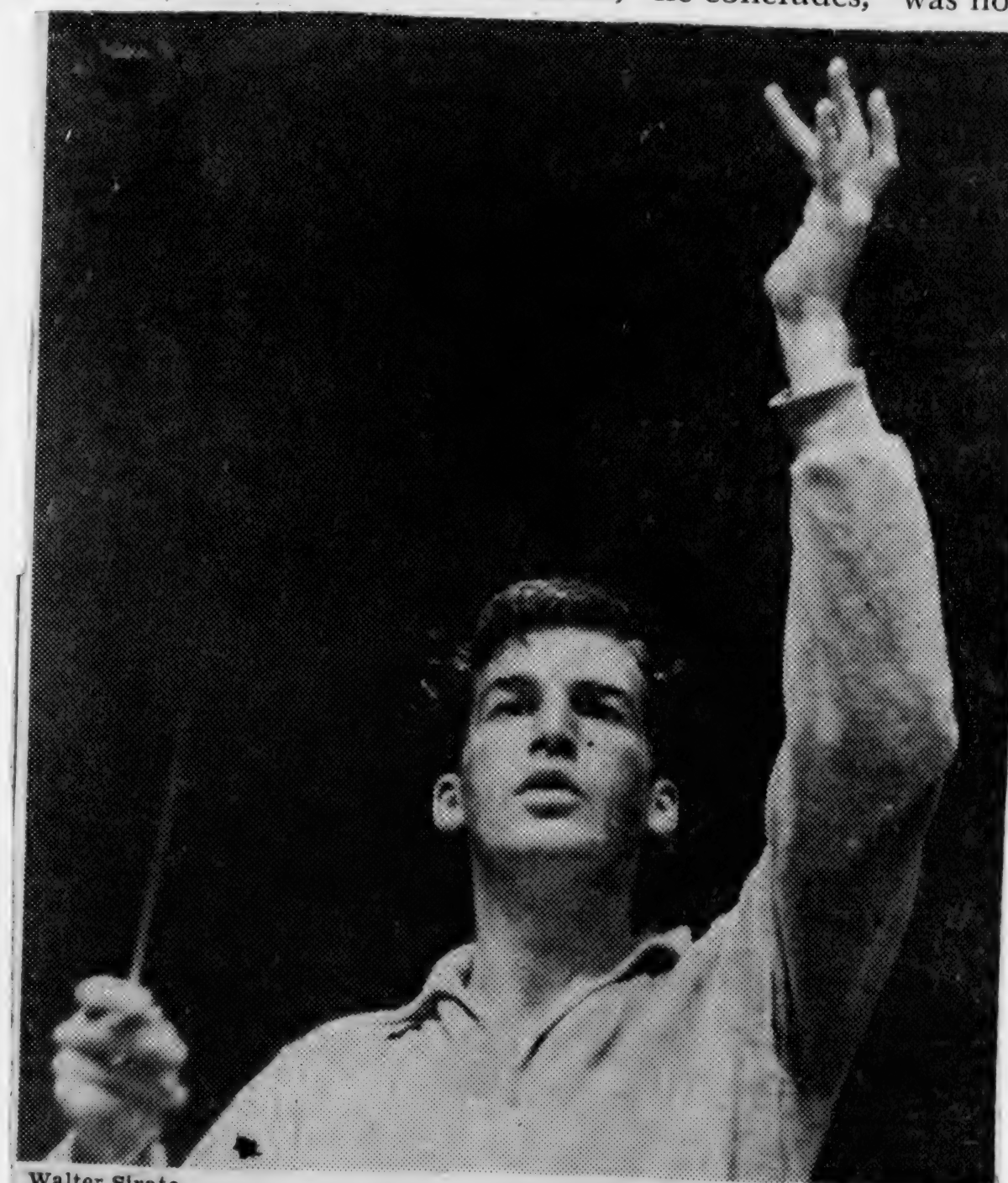
Durante spent most of his life in Naples except for five years when he studied with Pitoni and Pasquini in Rome. He was early associated with the Conservatorio di Sant'Onofrio where he first studied under his uncle, Don Angelo Durante, and where he later taught. He also taught intermittently at the Conservatorio Santa Maria di Loretto and the Conservatorio dei poveri di Gesu Cristo.

In his day Durante was greatly admired for his religious and lay chamber music. Rousseau called him "the greatest harmonist of Italy — that is to say, of the world." Charles Burney wrote in his *History of Music*: "His masses and motets are still in use and models of correct writing with the students of the several conservatories in Naples. His duets were formed from the airs of his own master Alessandro Scarlatti's cantatas. They are more in dialogue than fugue or duo, but composed of the most select, beautiful, and impassioned traits of melody that the creative genius of the elder Scarlatti had ever invented, and are put together with such science, that it seems as if art and refinement in this species of composition could go no further."

Lualdi maintains in a preface to the score that while Durante's reputation rests according to the dictionaries principally upon his church music, his "creative genius" stands out most prominently in the balance, the fine workmanship, the individuality of his concerted instrumental style. Lualdi considers that these eight concertos, together with the *duetti da camera*, are sufficient to place Durante among the "greatest composers of the Neapolitan school." Durante's champion has transcribed the concertos in two versions, the first faithful to the original notation without the addition of directions or accents, without even the correction of errors; the second, for publication, with "the revisions necessary to bring to life the rich spirit implicit in the music and to put Durante and his works on a performing level with the classical composers whose music enjoys an authentic second life in the ways of the modern concert hall." The extent of this revision is not specified. The concerto here performed is in five parts, the basses usually reinforcing the cellos. The upper strings are sometimes divided for harmonic filling-in.

Mr. Lualdi points to the inherent contrapuntal texture of these concertos, the thematic use of imitation and fugato, the incisive

rhythmic points "which enable him to master the greatest latitude." The instrumentation, he continues, is not merely quartet writing, but string orchestra writing with a suggestion of alternate concerted and solo treatment. He finds the instrumental method less comparable to the *concerti grossi* and the *suonate a tre* of Corelli, who preceded Durante, than to the *concertini* of Pergolesi, who became his pupil. It is a "middle course" which cultivates the "great simplicity and facility" of Pergolesi, avoids excessive virtuosity, and approaches in some ways the "simple taste and popular tendency of the musical theater." While the *concerto grosso* was carried on by Corelli's epigones in Rome, Vivaldi's in Venice, "the concertos of Durante remained an isolated fluorescence without appreciable derivations." They represent in Naples "a final resistance of concerted instrumental music to the triumphant incursion of music of the theater." If Durante did not have the good fortune to find pupils on the Bay of Naples as Giuliani and Sammartini did in Milan, "the fault," he concludes, "was not his."



Walter Srate

1959  
Thomas Schippers will be guest conductor of the Boston Symphony for its concerts Friday afternoon and Saturday evening.



## Young Conductor Acclaimed For Intelligence and Fire

CSM. 31 Oct., 1959

By Harold Rogers

Thomas Schippers was the idol of the matinee yesterday at Symphony Hall. This is not said to underrate his achievement; his young career has long since carried him to heights that few popular actors of his age have reached. Yet he has the beauty, the fire, the action of youth, and he cracks an emotional whip.

For his second visit as guest conductor of the Boston Symphony (his first being two seasons ago) Mr. Schippers has chosen a program weighted on the side of the warhorses. Young conductors generally know what they can bring off best—or at least they know how to generate the most electricity. There is a wealth of inherent excitement in "Medea's Meditation and Dance of Vengeance" by Samuel Barber, in the rip-snorting Prelude to Wagner's "Die Meistersinger," and in Tchaikovsky's Fourth Symphony.

The only item that didn't give Mr. Schippers an opportunity to galvanize his listeners was his opening selection, Durante's Concerto for Strings in F minor, No. 1, played for the first time at these concerts. But it offered him a different kind of opportunity, that of plunging beneath the surface of the music to sound to depths of poetic substance. This he did not do—not to the extent that he one day will. In poise, nobility of gesture, and genial aplomb, he appears far beyond his years. In the matter of musical maturity, he has yet some years to go.

His present achievement is nevertheless extraordinary. It's as if he controlled a blazing heart with a cool intelligence. He has a fine ear for textures,

those of gossamer in Medea's meditation, those of thistledown in the pizzicato ostinato of Tchaikovsky's Scherzo.

The excitement he stirred in Medea's vengeful dance boiled over into the Wagner Prelude, blazing a splendid way. But when he came to Tchaikovsky, one could not help recalling what Emile Vuillermoz recently observed after hearing a competition of young conductors at Besançon:

"All these young people showed remarkably fine qualities," he wrote. "But it is impressive to note that in every country in the world, violence, fast tempo, and harshness triumph . . . No flexibility, no grace, no sensibility in these precise, peremptory, pitiless batons! And the reflections of romantic works are entirely unknown to them."

It is obvious that this dictum does not apply word for word to Mr. Schippers, but some of it does. He whipped the Fourth to a feverish pitch. True, there was a compensation of excitement, but there was a loss of Tchaikovsky's tenderness. Mr. Schippers conducts as if he were in a hurry to get somewhere, whereas he is already there if he would but take the time to look around. We must pause for poignance.

His success, notwithstanding, has been matched only on rare occasions in Symphony Hall. He was the idol of the hour. His listeners applauded, shouted, and adored.

## Schippers Conducts Work By Durante at Symphony

Boston Globe, 30 October, 1959

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the fourth program of the Friday-Saturday series. Thomas Schippers, as guest conductor, presented the program: Francesco Durante: Concerto for Strings in F minor No. 1 (edited by Adriano Lualdi); Barber: "Medea's Meditation and Dance of Vengeance"; Wagner: Prelude to "Die Meistersinger von Nuernberg"; Tchaikovsky: Symphony No. 4, in F minor.

By CYRUS DURGIN

Thomas Schippers, young American musician, returned yesterday afternoon as guest conductor of the Boston Symphony Orchestra. He brought with him a most interesting 18th Century novelty which he discovered in Italy. This is a Concerto for Strings in F minor, by Francesco Durante, a Neapolitan born in the year before Bach and Handel, who outlived Johann Sebastian by five Summers, and died four years before Handel.

The first of a set of eight concertos, which Adriano Lualdi edited for modern performance in 1945, this in F minor is a work of notable beauty and polish. It is relatively subdued, if compared to the brilliance, especially in rhythm, of Durante's much-better-known Venetian contemporary, Vivaldi, and his concerto grosso style. You do not find here either the frequent contrast of instrumental groups or the highly Italianate vivacity of Vivaldi. Though he worked in a milieu noted for its theatrical emphasis, Durante created with a different purpose, and produced mostly church music.

The F minor Concerto nonetheless has a luminescence of its own, a wealth of singing melody and some surprising

harmonic details. It could be taken as essentially chamber music, an aspect encouraged yesterday by Schippers' use of a smallish body of strings. It suggested, though the point should not be over-stressed, that Durante was to Vivaldi as Bach was to Handel, more concerned with basic musical procedures, less given to display. Now that we have been proffered this Concerto, it would be nice if we had future opportunity to hear some of the other Durante works in the set. Speaking in general terms, Schippers made a deeper impression as symphonic conductor than he had upon his first Boston Symphony appearances in February, 1958. His readings of the Wagner Prelude and Tchaikovsky's F minor Symphony had certain flaws, in my belief, but they also exhibited unmistakable merit. His tempi were mostly too fast, and the Tchaikovsky finale was coarse in sound.

But it was greatly to his credit that he managed remarkable clarity in those pages of the Prelude when Wagner's several themes sound together in a counterpoint very difficult to establish properly. The same was true, especially in the first and second movements of the Symphony, when what for Tchaikovsky amounted to counterpoint, sounded with a fine balance between the melodic instrumental lines.



Schippers, as this chronicler has had occasion to state before, has a big talent as conductor, and he has shown it especially in operatic performances. He is growing in the symphonic repertory, and that takes time. His somewhat mannered elegance in gesture and his young good looks have obvious appeal to the public. (Some of those curves of wrist, arm and fingers look as if they would be most uncomfortable after a few minutes!)

What really counts is what impresses the ear, and that was prevailingly good yesterday. With Samuel Barber's graphic drama of *Medea* and her lust for revenge, Schippers really triumphed. He was favored with much applause from the Friday subscribers.

Next week Charles Munch will return, and he will present Bach's A minor Violin Concerto, No. 1; the Violin Concerto by Alban Berg, and Mendelssohn's "Scottish" Symphony. Isaac Stern will be soloist.

Keston medals  
31 rd. 1959

### Symphony Concert

The Boston Symphony Orchestra, Thomas Schippers conducting, presented the fourth program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30:

Concerto for strings in F minor, No. 1	Durante
<i>Medea's Meditation and Dance of Vengeance</i> , Op. 23a	Barber
Prelude to "Die Meistersinger von Nurnberg"	Wagner
Symphony No. 4, in F minor, Op. 36	Tchaikovsky

#### By ROBERT TAYLOR

Thomas Schippers, clearly, is a talent who possesses the technique, the temperament and the musicianship of a great conductor. He also, clearly, lacks, as yet, the maturity and artistic discipline demanded by the role.

In his second appearance with the Boston Symphony Orchestra yesterday afternoon, the 29-year-old Mr. Schippers demonstrated a formidable authority. But he was rather like a man who, having

learned to drive a four-in-hand, insists on pushing his steeds through circus paces to emphasize his skill. His limitations yesterday were those of youth and impetuosity.

Mr. Schippers has a splendid baton technique. He commands the complex lines of a symphony with as much sensitivity as any among the older generation of conductors. Lean, intense and elegant, he is a striking physical presence. He makes an orchestra sound loud or soft, fast or slow with prodigal ease. He excels at music of a lushly emotional or theatrical character.

### What Went Wrong?

What then, went wrong yesterday? Two things: program-making and a tendency toward self-conscious interpretation.

In the first, Mr. Schippers chose four works that bore little relationship, a veritable paella of a program. Even taken individually, these provided no surprises. True, the Durante was new to the series, introducing a gracious but undistinguished baroque utterance in the semi-concerto grosso style. But the program did not exhibit the coherence or the freshness of Mr. Schippers' Boston Symphony debut when he fetched the Sibelius Second with him.

The second problem is, perhaps, more germane to the conductor's over-all approach. His theatrical orientation brought out the Durante with considerable vivacity and charm and was a cheerful heightening of an essentially bland work. Moreover, in Samuel Barber's jaggedly primitive "*Medea's Meditation and Dance of*

Vengeance," Mr. Schippers' fiery and rousing assault stood him in good stead. This was an urgent and powerfully-projected account of a score full of harsh, linear ferocity.

But in the rest of the afternoon, he took excessive liberties and tried to imbue his music with a trifle more than it contained, sacrificing expressivity for bravura. The "Meistersinger" prelude is, after all, an operatic entrance fanfare for a group of stolid mediaeval burghers, a solemn and majestic procession. To judge from the brilliance and breathlessness of Mr. Schippers' preparations the burghers would need to come gliding in on roller skates.

Similarly, with the Tchaikovsky Fourth we received a most eccentric and mannered reading. It had glorious passages like the lyric and sparkling pizzicato movement, disclosing the musical depths of the conductor. As a unified interpretation, however, it mingled extremes of shading and dynamics with the most delicately focussed details. I had the feeling that such blatant contrasts emphasized the individual movements at the expense of symphonic form.

The opening episode was feverishly histroinic; the andantino carried the tensions to a melodramatic breaking-point; the scherzo was impressionistically poetic; and the finale as loud and gaudy as *Medea's Dance*. This proved to be as ebullient a performance of the warhorse as one could wish, but too broad for my taste, even for Tchaikovsky.

Well, one can say such things about Mr. Schippers because he has the gift. Virtuosity triumphed temporarily over music-making yesterday. Thomas Schippers, clearly, is a talent who possesses the technique, the temperament and the musicianship, the potential, of a great conductor.

Next week Isaac Stern will be soloist in the Berg Violin Concerto, and Bach's Violin Concerto No. 1, in A minor. Dr. Munch has rounded off the bill with Mendelssohn's "Scottish" Symphony, No. 3.



## Youth Concerts to Bridge 11-Year Lapse at Symphony

"Parents, grandparents, aunts, grand aunts and grand uncles are going to have a chance to renew their youth in Symphony Hall. Provided they act as escorts for youngsters, they are eligible to attend the Youth Concerts, which will be played by Boston Symphony musicians in their own hall after a lapse of 11 years.

Some parents may have been among the young people attending the series conducted by Wheeler Backet from 1939 to 1948. Other adult family members may have attended when the late Seerge Koussevitzky and the present associate conductor, Richard Burgin, conducted Young People's Concerts from 1924 through 1931. Some adults with youthful relatives may, at their age, have patronize the series conducted by Pierre Monteux from 1920 to 1924.

The new series will be led by Harry Ellis Dickson, assistant conductor of the Pops, who has won great popularity with his Youth Concerts in Brookline High School for the past six years. He will present three programs in Symphony Hall on Saturday mornings from 11 to 12, on Nov. 7, Jan. 9, and Mar. 5. Each of these programs will be repeated on the following Saturday: Nov. 4, Jan. 16, Mar. 12.

This plan of Dickson's has

aroused such enthusiasm in the violin virtuoso, Isaac Stern, that he is contributing his services to solo on the opening program in the finale of Mendelssohn's E minor Violin Concerto. (He's a father, himself).

## On the Symphonic Horizon

Among items of interest on the Boston symphonic scene for the coming month are the following:

Thomas Schippers will appear as guest conductor of the Boston Symphony Hall concerts of Friday afternoon and Saturday evening, Oct. 30-31. His program will include Durante's Concerto in F minor for Strings, No. 1; Samuel Barber's "Medea's Meditation and Dance of Vengeance"; the Prelude to Wagner's "Die Meistersinger," and Tchaikovsky's F minor Symphony.

The 78th annual season of Cambridge concerts by the Boston Symphony will open on Tuesday night, Nov. 3, in Sanders Theater. Charles Munch will conduct Mozart's "Prague" Symphony, two scenes of the suite from Copland's opera "The Tender Land"; and Beethoven's Fifth Symphony.

Isaac Stern will be the featured violin soloist at the Symphony Hall concerts of Nov. 6-7. He will appear with the Boston Symphony in two concertos—Bach's No. 1 in A minor, and Alban Berg's Violin Concerto. Dr. Munch will close with the "Scotch" Symphony by Mendelssohn.

This program will also be presented at the opening Sunday afternoon concert of the season, to be held in Symphony Hall on Nov. 8, and again on Tuesday evening, Nov. 10.

The Vienna Philharmonic, conducted by Herbert Von Karajan, will make its only New England appearance in its current tour when it comes to Symphony Hall Wednesday night, Nov. 18. Herr Von Karajan will conduct Mozart's "Eine kleine Nachtmusik," and Bruckner's Eighth Symphony. Seats are on sale at the box office.

### Dickson Youth Concerts

Youth Concerts to be played in Symphony Hall by members of the Boston Symphony Orchestra will be resumed Saturday morning, Nov. 7, at 11 o'clock, after a lapse of ten years. Harry Ellis Dickson will be conductor and informal commentator. His concerts in similar vein, on a

smaller scale, have been popular with youngsters for several seasons at Brookline High School.

In the new venture he will conduct 60 Boston Symphony musicians. His programs are planned for junior and senior high school students. The music will form an introduction to symphonic repertory works, but also will include items showing how composers can write for sheer fun.

There will be three programs, each repeated within a week. The first pair of concerts will be presented on the Saturday mornings of Nov. 7 and 14, from 11 to 12 o'clock. First guest violin soloist will be Isaac Stern. At the repetition, the soloist will be the young orchestra member, Joseph Silverstein, who was the only United States contestant not to be eliminated in the Queen Elisabeth of Belgium International Music Competition last May, in Brussels. The Mendelssohn Concerto will be played both by Mr. Stern and Mr. Silverstein.

One series of the Youth Concerts will be presented Nov. 7, Jan. 9, and March 5. The second series will occur Nov. 14, Jan. 16, and March 12. Tickets will be sold only for each series of three, at three dollars for a series. They are available at the box office at Symphony Hall.



# ANNUAL MEETING

1959-1960



## FRIENDS of the BOSTON SYMPHONY ORCHESTRA

The Trustees of the Boston Symphony Orchestra, Inc., take pleasure in inviting you to the Twenty-sixth Annual Meeting of the Friends to be held in Symphony Hall on Wednesday afternoon, November 4, 1959, at four o'clock.

Your enrollment as a Friend in the past has helped substantially to maintain the high standards of the Orchestra.

In appreciation of this support, Dr. Munch with members of the Orchestra will present a short program of music. After the program, the Trustees will receive our Friends at tea in the upper foyer.

HENRY A. LAUGHLIN  
*Chairman, Friends of the*  
Boston Symphony Orchestra

SEVENTY-NINTH SEASON • NINETEEN HUNDRED FIFTY-NINE-SIXTY

## Fifth Program

FRIDAY AFTERNOON, NOVEMBER 6, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 7, at 8:30 o'clock

BACH ..... Violin Concerto No. 1, in A minor

- I. Allegro ma non troppo
- II. Andante
- III. Allegro assai

BERG ..... Concerto for Violin and Orchestra

- Andante — Allegretto
- Allegro — Adagio

### INTERMISSION

MENDELSSOHN ..... Symphony No. 3, in A minor, "Scottish," Op. 56

- I. Andante con moto; Allegro un poco agitato
- II. Vivace non troppo
- III. Adagio
- IV. Allegro vivacissimo; Allegro maestoso assai

(Played without pause)

SOLOIST  
ISAAC STERN



#### ISAAC STERN

Isaac Stern was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant and studied piano at six, changing to violin at the age of eight, when Naoum Blinder, concert master of the San Francisco Orchestra, was his teacher. He played with the San Francisco Orchestra at the age of eleven. He studied in New York with Louis Persinger, and made his New York debut in 1937. He was active in the U.S.O. in the Pacific area and after the war toured as a concert artist in many parts of the world. Since 1948 he has played with the Boston Symphony Orchestra on numerous occasions, in Boston, Tanglewood, New York, and in Edinburgh in 1956.

#### RUSSIAN VISITORS

Six musicians from Soviet Russia will visit Boston and will be guests at the Friday and Saturday concerts of next week. Their visit has been made possible through the American Council on Education in cooperation with the Department of State. The visit is reciprocal and follows the journey last season to Russia of the four American composers, Roger Sessions, Ulysses Kay, Roy Harris and Peter Mennin.

The present schedule has included

participation by the Soviet delegation in orchestral concerts in Washington (October 24) and Louisville (November 4). They will play with the Philadelphia Orchestra this weekend (November 6 and 7). They will also appear with the Boston Symphony Orchestra at the opening concert of its New York season on November 18.

In addition to Tikhon Khrennikov, Fikret Amirov and Amitri Kabalevsky, whose music will figure on the Boston and New York programs, the visitors will include Dmitri Shostakovitch, who is remembered at these concerts by performances of his first, fifth, sixth, seventh, eighth and ninth symphonies. The music of Kabalevsky is also familiar, but the music of Khrennikov and Amirov is new to our concerts.



MANON GROPIUS

The young stepdaughter of Mahler whose tragic death at eighteen inspired Berg's Violin Concerto is pictured above. This beautiful girl figures in the memoirs of her mother, Alma Mahler Werfel, *And the Bridge Is Love*.

Mahler's widow relates how Manon at "twelve or thirteen," while her family was living in Vienna, was found to have a twin likeness with an American girl named Kathy Scherman.

"Manon did not understand English. I first heard about her double in America when Mr. Schuster [the publisher] visited us on Semmering. We sat on the big porch, the mountain chain before us, watching the deer that came out of the woods at dusk to graze and play on our lawn. When Manon appeared, herself as frail, graceful, and shy as a young deer, our guest told us of his friends in New York, Harry and Bernardine Scherman, whose little daughter looked so much like mine.

"Manon's photograph crossed the Atlantic; a charming one of Katharine Scherman came back. The girls began a lively correspondence. I never read their letters, but I know they wrote in French, having no other language in

common. They wrote much about their cats—they both adored cats, and in some way identified themselves with them—and, among other pictures, they exchanged some showing Manon with a Siamese and Katharine with a Persian. They made an effort to tell each other what it was like to be a girl in Vienna and in New York, with the result that they came to know a good deal about each other. It warmed my heart to see these two beautiful children make friends over three thousand miles of land and sea."

Later, while in Venice, Manon was stricken with polio. She barely survived the attack, was taken with difficulty to Vienna, and was confined to a wheelchair. She had marked acting ability, and actors who were among her many devoted friends would divert her by rehearsing parts with her. The end came in April, 1935.

#### By CYRUS DURGIN

The first occasions of major musical importance affected were the Boston Symphony Orchestra concerts of Nov. 6 and 7, at Symphony Hall. Charles Munch conducted and Isaac Stern was soloist in the A minor Violin Concerto, No. 1, of Bach, and the 12-tone system Violin Concerto by Alban Berg. The remaining number was Mendelssohn's "Scotch" Symphony.

Berg's Concerto, beyond any doubt, is among the most remarkable works of the first 50 years of the 20th Century. It had been performed here only once before, by the Boston Symphony, under Koussevitzky, and with Louis Krasner as soloist, in 1937. It is very difficult, and unlike most 12-tone music that I know, is personal, largely unmechanistic, always of extraordinary skill and interest, and often deeply moving. It is, however, very special listening, and requires many hearings to get inside it.

Isaac Stern, that giant among contemporary violinists, played it with extraordinary beauty, and with a sort of expression which derived from a soft and sensuous tone. The Bach Concerto went extremely well, with a very small body of strings (the bass really stood out, as it should), and the "Scotch" Symphony was full of fire and drama.



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# Stern Plays the Berg Concerto

Christian Science Monitor, 7 November, 1959

## Listeners Applaud Soloist, Not Music

By Harold Rogers

It is not surprising that some listeners in Symphony Hall yesterday afternoon had their problems with Alban Berg's Violin Concerto. If it takes 40 years for the public to catch up to a composer—as some musicologists have observed—then we will have to wait until 1975 before audiences will swoon in ecstasy over this recondite work. No, the audience swooned not one little bit yesterday when Isaac Stern finished playing it—for the first time in Boston, it might be said, in 21 years. There were animated arguments at intermission. One woman dismissed it with a hearty "It's beyond me!" and another said that it was all she could do while listening to keep from running from the hall. There were some stout hearts (in the minority, of course) who indeed admitted that the music spoke to them in some strange, beautiful way; and there was one critic (myself, there being no others owing to the newspaper strike) who is of the opinion that it is a masterful composition.

Mr. Stern, too, is a champion of this music, for only two weeks ago he played it with the Cincinnati Symphony Orchestra, Max Rudolf conducting. And

he'll doubtless go on playing it whenever he finds a conductor brave enough to program it.

Besides, when compared to what some contemporary music can be these days, the Berg Concerto is easy stuff. It was composed in 1935, long before Karlheinz Stockhausen came along with three orchestras playing three different things at the same time. The mother of the future may put the Berg Concerto on her four-track stereo tape high fidelity phonograph to woo her baby to dreamland. Let's face it, the music starts and ends very much like a lullaby.

Berg inscribed it "To the Memory of an Angel," the angel being Manon Gropius, the young daughter of Walter Gropius and Alma Mahler (the composer's widow). That's why it sings with a sweet and tender sadness; and the few climactic dissonances, I suppose, express the composer's rebellion against death and the demise of one so young.

By and large, however, the exotic orchestral textures are spare and iridescent; occasionally the unearthly voice of an alto saxophone soars above the orchestra; but the solo violin stands out clean, playing up and down its incredible range.

Mr. Stern, as always, played with great security and emotional conviction. He won a personal triumph, as the abundant applause attested; but the applause did not follow on the heels of the concerto—it built with his returns to the stage.

He was also applauded for his traversal of Bach's Violin Concerto No. 1 in A minor, the opening selection, though there were times in the Allegro when Mr. Stern and Charles Munch and the members of the Boston Symphony were at odds on matters of tempo.

The clouds that hung over the hall after the Berg were soon whisked away when Dr. Munch returned after the intermission to conduct Mendelssohn's "Scottish" Symphony. The music has an optimism that seemed quite shallow after the depths that Berg had sounded. Into this symphony not even a little rain fell—unless those few agitated passages were due to a few wisps of Scottish mist.



## YOUTH CONCERTS AT SYMPHONY HALL

A series of Youth Concerts is being resumed at Symphony Hall. Young people and adults are invited to subscribe for the series.

### 60 MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

The Orchestra will be conducted by Harry Ellis Dickson, in music by composers from Mozart to Benjamin Britten, with narration and commentary especially designed for young people.

### SATURDAY MORNINGS AT ELEVEN

Two series of three concerts each will be given on Saturday mornings at 11 A.M., with the same three programs for each series.

### ISAAC STERN SOLOIST ON NOVEMBER 7

Mr. Stern will perform in the Mendelssohn Concerto at the first concert in Series A (November 7, January 9, March 5). Joseph Silverstein will perform as soloist at the first concert in Series B (November 14, January 16, March 12).

### SERIES TICKETS FOR 3 CONCERTS ARE ONLY \$3

Tickets are still available at the Symphony Hall Box Office for this unusual opportunity to hear members of the Boston Symphony Orchestra, under the leadership of Mr. Dickson, and such outstanding artists as Mr. Stern and Mr. Silverstein.

YOUNG PEOPLE AND ADULTS ARE INVITED TO SUBSCRIBE

*The Trustees of*  
The Boston Symphony Orchestra, Inc.

*and*

Mr. Aaron Richmond

*announce*

The only New England appearance in  
their world tour of

## THE VIENNA PHILHARMONIC

*conducted by*

HERBERT VON KARAJAN

Wednesday Evening, November 18, 1959  
at 8:30 P. M.

Symphony Hall, Boston

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### *. . . Program . . .*

MOZART:.....EINE KLEINE NACHTMUSIK

BRUCKNER:.....EIGHTH SYMPHONY

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TICKETS REMAINING AT \$4, \$6, \$8 AND \$10  
ARE NOW ON SALE AT THE BOX OFFICE



## Sixth Program

FRIDAY AFTERNOON, NOVEMBER 13, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 14, at 8:30 o'clock

AMIROV ..... Kyurdi — Ovshari Mugami  
(First performance at these concerts)

COPLAND ..... Orchestral Suite from the Opera, "The Tender Land"  
I. Introduction and Love Music  
II. { Party Scene  
III. { Finale: The Promise of Living  
(Conducted by the composer)

### INTERMISSION

KABALEVSKY ..... Concerto for Cello and Orchestra, *Op. 49*  
I. Allegro  
II. Largo: Molto espressivo  
III. Allegretto  
(Conducted by the composer)

KHRENNIKOV ..... Symphony No. 1, *Op. 4*  
I. Allegro non troppo  
II. Adagio  
III. Allegro molto  
(First performance at these concerts)

SOLOIST:  
SAMUEL MAYES

### THE GUESTS OF THIS WEEK

The Boston Symphony Orchestra welcomes at its concerts six visitors from Soviet Russia. They have been present at the concerts of three other orchestras in the United States as part of the International Education Exchange Service. The visit is the result of the United States-Soviet Exchange agreement of January 27, 1958. The visit is reciprocal and follows the journey last season to Russia of the four American composers, Roger Sessions, Ulysses Kay, Roy Harris and Peter Mennin.

The schedule has included concerts by the Soviet delegation in which their music was played by the National Symphony of Washington (October 24), the Louisville Orchestra (November 4) and the Philadelphia Orchestra (November 6-7). When the Boston Symphony Orchestra opens its New York season on November 18, their same music will be performed.

Although the music of Kabalevsky is familiar to Boston audiences, music by Khrennikov and Amirov is being heard for the first time. Dmitri Shostakovich, who is in the group, and whose music

was played in the other cities, is remembered in Boston by performances of six of his eleven symphonies. Konstantin Dankevich, a native of the Ukraine, is particularly esteemed by his own countrymen for his orchestral works and his operas. Boris Yarustovsky is a professor at the Moscow State Conservatory and a writer on musical subjects.



SAMUEL MAYES

Samuel Mayes joined this Orchestra as Principal Cello in 1948 and played in Boccherini's Concerto in B-flat in that season. He has since appeared in Strauss' *Don Quixote* (1950), Kabalevsky's Concerto (1953), with Zino Francescatti in Brahms' Double Concerto (1956), and in Bloch's *Schelomo* last season.

Born in St. Louis, Mr. Mayes is the grandson of a Cherokee Indian. At the age of four, he studied cello with Max Steindel of the St. Louis Orchestra and appeared as soloist with that Orchestra at the age of eight. Entering the Curtis Institute at twelve, he studied with Felix Salmond. At eighteen, he joined the Philadelphia Orchestra and became first cellist three years later.

### NEW YORK RECITAL BY MRS. DWYER

Doriot Anthony Dwyer and Jesús María Sanromá will give a joint recital of sonatas for flute and piano in Town Hall, New York, on Sunday evening, November 22, at 5:30.



## KYURDI-OVSHARI MUGAMI

By FIKRET DZHAMIL AMIROV

Born in Gandja (now Kirovabad), Azerbaidjan, November 22, 1922

Composed in 1948, *Kyurdi-Ovshari* had its first American performance in Houston, Texas, by the Houston Symphony Society on March 16, 1955.

This music is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, military drum, triangle, tambourine, cymbals, bass drum, bells and strings.

THIS composer, who has devoted himself intensively to the musical folklore of his people, has written two suites under the title *Mugami*. One is called *Shoor* and the other *Kyurdi-Ovshari*, now to be performed. Mugam signifies a dance or song, current among Amirov's people (the plural is mugami or mugamat). Kyurdi means Kurdish and Ovshari refers to the Kurdish tribe.

The suite is a succession of short dances or orchestrated melodies, played without break, all of them strongly rhythmic, some of them varied in development. The solo voices are usually the clarinet or the oboe; the orchestration is brilliant and often pointed by the piccolo. A rhythmic accompaniment in the quieter parts tends to utilize the

timpani or the plucked strings. The writer of the program notes for the Houston Symphony Society consulted fellow countrymen of Amirov then in Texas and reported about the movements named in the score: *Tesnif* probably means a song. *Shakhanaz* may mean comedian. The melody which is heard at the beginning of the last piece in the suite, *Mani*, was recognized by a native of the region now living in Houston as a song of that name he had known in his youth.

Azerbaidjan, S.S.R., so the program annotator of the Houston Symphony Society has pointed out, "is a province on the southwestern shore of the Caspian Sea, facing Daghestan and Georgia on the north, Armenia on the west, and Iranian Azerbaidjan on the south. The people of the region have, until recently, been nomadic; and while their language, according to the Encyclopedia Britannica, is basically Turkish, it is well mixed with Persian and Armenian as well as other Middle Eastern tongues and dialects. The province itself was one of the first Soviet States. Since about 1930, the official language has been Russian and native terms and names of places have been transliterated in the Russian alphabet."

## AMIROV AND THE CAUCASUS

The following description of Amirov's national origins and of the suite performed at these concerts is quoted from the recording of the music under the label of *Urania* and is signed "C. E. C."

FIKRET AMIROV is an heir to one of the richest and most unusually wrought musical traditions in the world. His native land, Azerbaidjan, forms an historic link between European conventions and the great, fluctuating modes of Central Asia. It has long been famous for its singers and musicians, the Ashugs and Sazandars. Since the sixteenth century these minstrels have preserved the epics of Azerbaidjan folklore with wondrous skill, despite the lack of written means. In contact with the West, their music has been ripened for scholastic treatment, the results of which are visible in the works of Amirov and his fellow composers.

This step required immense preparation, and for reference we must go back a generation to the work of a most neglected musical figure, Uzeir Gadzhibekov. Born in 1885 among the foothills of the Caucasus, Gadzhibekov had little training through which to become the "father of Azerbaidjan music." His early years were spent traveling through the forests and deserts of his country, noting every variety of folk

melody he could find. The idea of composing a large piece using these "mugams" inspired him, and by 1907 he had amassed enough in European notation to begin an opera based on the notorious saga of "Leili and Medzhnun — Leili and the Madman." Here Gadzhibekov encountered an extremely difficult and baffling aspect of the Azerbaidjan oral tradition — the aversion of its musicians to perform simultaneously, thus to create any kind of ensemble. More than any Oriental, these players understood music as a purely individual exhibition of talent. To overcome this, Gadzhibekov started by allowing the soloist to improvise on whatever mugam he selected as most appropriate for the dramatic moment. For accompaniment he provided a kemancha, a sort of vertical violin, also improvising, and a tambourine for rhythmic effect. Working all the while from two meagre textbooks that he had found in 1905, Gadzhibekov staged this remarkable drama, with unison chorus added, in Baku during 1908. With great success the first Azerbaidjan opera was born.

When his country was annexed to the U.S.S.R., Gadzhibekov had already enlisted the most prominent musicians to its capital for training. Through the formality of being confirmed director of the Baku School of Music in 1922, the year of Amirov's birth, he was able to



organize a section for the study of national music. His pupils were instructed in the Russo-European manner, and soon possessed a splendid written repertoire. The Baku State Conservatory, of which Gadzhibekov was president and founder, acquired more than a thousand students by 1939. Meanwhile the composer was enabled to pursue extensive research — on the Origins of Azerbaidjan Music, and for several books on the complicated "mugamat" (pl.) tradition — pioneering work that was ended by his death in 1948, at the age of sixty-three.

Critics have rightly said that the history of Gadzhibekov's artistic life is essentially the history of Azerbaidjan music. The rich inspiration of that life is attested by the music of his younger countryman found in this work. Such a symphonic style might yet have been years in coming were it not for his monumental research and guidance. In Amirov's music, on the other hand, we can still detect the freshness of the unwritten forms so recently transcended. The masterly and exotic orchestration of these mugams does not fully conceal their original, untamed character. When Gerald Abraham observes that "folk-song is a complete entity, not a mere cell; nor, without vandalism, can it [be] decomposed into constituent parts, with these treated as germ cells" — he points to a problem which, specifically in the mugam, confronts Amirov, especially since every factor but development is here beautifully finished and articulate.

The mugam acquires its name from the Islamic "maqam" meaning originally a stage upon which the caliph's entertainers performed. This ancient term is related to the Indian "raga": a pattern of melody based on one of the modal scales. In Azerbaidjan, the mugam has also acquired the meaning of a "tone," though like the Greek "mode" it has come to signify not only the scale using this note as its tonic, but also dance or aria forms improvised upon that scale. Like the familiar modes, the mugams are assigned names according to the pitch where they begin. For what it's worth, they are: 1. Rast; 2. Seiga; 3. Shoor; 4. Tchargya; 5. Bayat-Isphagan; 6. Shooshtar; 7. Hodmayun; 8. Za'abil — eight in all, reminiscent of the eight variable diatonic scales of the octave. "Rast," for example, is built on a major tetrachord, and is found in other nations of Central Asia, even in the older Islamic maqam by the same title. "Shoor" includes a minor tetrachord, and "Siega" a diminished second; the greater part of Azerbaidjan songs are built on these two mugams. They are described by Rena Moisenko as "veritable rhapsodies, astounding the listener not only by their wealth of melodic material and striking tonality, but also by their most meticulous rhythmic development. Taken collectively, the mugamat are musical . . . cycles, held together by a common poetic thought."

In the *Caucasian Dances* [Kyurdi-Ovshari] we find this idea of

unity within latitude of ideas clearly exemplified. Amirov's music is basically a series of variations on a theme; but as the theme or mugam is difficult to vary, it must often be replaced before its possibilities are used up to maintain a high level of episodic contrast. The opening theme is stated by the clarinet over an unobtrusively rhythmic background of muted trumpets. As it is passed over to the violins, we cannot help noting that Amirov prefers a nineteenth-century harmonic structure to anything modern. Orchestral tutti punctuate this opening section, which closes with a modal finale, brief but full, on the main subject. A transition passage by the flute characterizes generally the excellent use of wood winds by Amirov. A number of brief scalewise motifs, following variations on a new theme in the violins and timpani, introduce an unexpected entry of the piano reminiscent of Khachaturian in its heavy, chordal effects. The variations now become more dancelike and exotic, with magnificent orchestration in every part. The final coda begins, marchlike, over a drumbeat, and is crowned by a fortissimo of the principal mugam in the trombones against a breathtakingly high trill of strings and snare drum — altogether one of the most exciting finishes to be found in symphonic music.

#### SYMPHONY No. 1, Op. 4

By TIKHON KHRENNIKOV

Born in Elets, Russia, June 10, 1913

Khrennikov composed his first symphony between 1933 and 1935. It was first performed on October 10, 1935, in the Great Hall of the Moscow Conservatory, George Sebastian conducting. The first American performance was at a concert of the Philadelphia Orchestra, Leopold Stokowski conducting, on November 20, 1936. The symphony was subsequently performed in New York, St. Louis, Cleveland, and other cities.

The orchestration: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, celesta, and strings.

The score is dedicated to Dmitri Shostakovich.

TIKHON KHRENNIKOV began composing at an early age and wrote his first symphony, together with other scores, when he was still a student. He was then twenty-two years old.

There is no scherzo in this three-movement symphony, but the finale, as George H. L. Smith pointed out in his analysis of the Symphony in the programs of the Cleveland Orchestra, "combines the elements of scherzo and finale into a single movement.

"I. Allegro non troppo, B-flat minor, 4/4. The principal subject is



announced by a solo bassoon, and repeated by oboe and clarinet in octaves. Transitional material leads to a more lyric theme, first sung by clarinet, then by violins in octaves. The graceful third theme is announced in D major by the violins and repeated in that key by piccolo and clarinet in octaves. These themes are developed artfully. There is an astonishing climax. The recapitulation is abbreviated to little more than a reminiscence of the opening of the movement.

"II. Adagio, E minor, 2/2. The slow movement is based on the melancholy song sung by the violins at the outset, and the long-breathed melody of the clarinet, heard shortly after. The brass instruments take up the clarinet melody and it is developed to a climax of throbbing intensity, which gradually dies away to a whispered close.

"III. Allegro molto, B-flat minor, 6/8. The vivacious chief theme is announced by the clarinet and developed by the strings. The clarinet also brings forward a quiet contrasting theme over an ostinato of lower strings and the tremolo of the timpani. The mood of the movement gradually changes, the lilting 6/8 rhythm shifting to a sober 4/4, and the serious themes of strings and wood wind are developed at length. There is a return to the 6/8 rhythm, and now it is the turn of the opening themes to generate a climax with the full clamor of brass and percussion."

When this symphony was introduced to New York, Eugene Ormandy conducting the Philadelphia Orchestra, little contemporary Russian music was known beyond that of Shostakovitch. W. J. Henderson, a critic perceptive of new trends, was still living and listened to this music with special interest. He wrote in the *New York Sun*, February 17, 1937, that this was "without question the most promising work which has come out of Russia in recent years. A youth who already

has so much to say that is good to hear, and who knows so much about how to say it, is to be watched."

Although it is not customary to introduce criticism as such into program notes whose main purpose is information, Mr. Henderson's further remarks may now be read almost in an historical sense: "This composition is in three movements—an allegro, adagio and finale. The thematic material of the opening and closing sections of the finale assumes the guise of the absent scherzo, though the movement as a whole will not answer such a classification. The basic first theme of the first movement reveals to us at once Khrennikov's trends in the direction of vivacious utterance. He knows the language of the advanced school, but speaks it naturally and strongly. The announcement of the theme by a bassoon discloses itself as one of those melodic broken lines which the modernists have made a feature of their music.

"The second principal theme is a finely sustained cantilena, developed along with several skillfully employed subsidiary motives. But in spite of a really masterly handling of polytonality, which is only

occasional and never obtrusive, and of a persistent ranging through mazes of atonality, the impression surviving after the close of the movement is one of power to conceive genuinely musical subjects, and within them to rear a structure which combines architectural symmetry with strength, and which possesses that somewhat intangible quality we call 'atmosphere.' . . .

"The slow movement of a symphony is the bottomless pit of many composers, but not for this young, ardent and confident Russian. He sings a broad and clearly lined melody which has the illusion of clinging closely to the harmonic foundations of the fathers. It has an elegiac movement, intensely melancholy and rich in the vocal utterance of the strings. But with the development of the second subject the composer rises above mere melancholy to a grand orchestral climax which expresses genuine agony of the spirit and which finally sobs itself out in a tremulous mutter of strings and timpani.

"The finale begins with a lilting theme in the solo clarinet and afterwards in the strings, which, as already noted, hints at the struggle of a suppressed scherzo for liberation. But what would correspond to the trio of a scherzo is the more important section of the movement, a long-flowing and most melodious cantilena, using several themes and reaching a powerful climax of sonority in an orchestral tutti of instrumental splendor. The conclusion of the movement is one of those big

fortes with which composers so often leave an audience in a state of excitement."

. . .

Elets, where Khrennikov was born, is close to Moscow and could be considered a suburb. According to information supplied in an article by Lev Kaltat, "He was the tenth, and the youngest child in the family of Nikolai Khrennikov, who was employed as salesman in a tobacco shop. The family, consisting of his father, his mother, Varvara, six sons and four daughters, lived in peaceful accord. Though not well-to-do, they suffered no particular need. The parents did their best to give their children a good education and all the brothers and sisters did well at school, practically all of them receiving a college education." He was a precocious child, even in studies besides music. A piano etude, written at the age of 13, was the first of a fairly continuous succession of works. Khrennikov came to the attention of Mikhail Gnessin (1883-1957), the composer who, a pupil of Rimsky-Korsakoff and Liadoff, was an outstanding teacher. In 1929 Khrennikov left his native town to enter the school of Gnessin in Moscow. There he studied counter-



point under Litinsky and piano under E. Gelman. Graduating in 1932, Khrennikov entered the composition department of the Moscow Conservatory and the composition class of Vissarion Shebalin. It was during his conservatory years that Khrennikov composed his piano concerto (1933), his suite of incidental music for Shakespeare's *Much Ado About Nothing*, and his First Symphony. Graduating in 1936, Khrennikov added to the list of his works music in the different forms, especially songs, and operas which were produced with success. The first opera, *In the Storm*, was completed in 1939. The second, *Frol Skobeyev*, is characterized as a musical comedy in the Russian national style and was produced in 1950. In 1957 another opera, *Mother*, based on Maxim Gorky, was performed in several Russian cities. He began his Second Symphony in 1940 and completed it in 1942 while his country was at war.

## Audience and Orchestra Cheer Soviet Musicians at Symphony

By CYRUS DURGIN

The Boston Symphony Orchestra concert yesterday afternoon was historic, and for this city, unique.

The delegation of six musicians from the U.S.S.R., in the United States upon a cultural exchange visit, were present and were applauded to the echo.

Music by three of them formed the larger part of the program, and at concert's end, all appeared upon the stage.

This was the moment when cordial response from the audience instantly became a true ovation. The listeners stood, applauded and cheered. The ovation went on and on.

First to appear was Tikhon

Khrennikov, in appearance not unlike Nikita Khrushchev, but smaller and younger. Khrennikov's First Symphony, new to Boston, had been conducted by Charles Munch as the concert finale.

Next was Fikret Amirov, small, dark, balding, compact in a blue-green suit, whose Kyurdi—Ovshari Mugams had been warmly received when it began the concert.

Then, in order, tall, thin, smiling Dmitri Kabalevsky, who speaks English; Konstantin Dankevich, a huge, florid man from Kiev, and Boris Yarustovsky, Moscow professor and musicologist.

At the last, Dmitri Shostakovich, a small, thin, spectacled nervous man who seemed very shy, was literally pulled by the arm to take his place with the rest. Dankevich beamed, shook his hands together high in the air.

For minutes they stood, smiling Charles Munch in their midst, flanked and backed by the applauding members of the Orchestra.

Presently the Boston musicians burst into that rhythmic applause, clap-clap, clap-clap, which they had learned in Leningrad and Moscow three years ago, and which to the Russians means very special favor for very special admiration and pleasure.

It had been a very special concert, indeed. So great had been the response to Dmitri Kabalevsky's Cello Concerto, with the solo part magnificently performed by our own Samuel Mayes, that the slow movement had been repeated as encore.

Such a thing had not happened at a Boston Symphony concert since the Friday afternoon of April 12, 1935, when pianist Walter Gieseking, having performed the Rachmaninoff C minor Concerto, sat down again and played a piano solo version of the Richard Strauss song, Serenade.

Kabalevsky, his extraordinarily long hands without a baton, had conducted an admirable performance, from memory, of his own work. It is a fine concerto, displayful of the solo instrument and encouraging it to sing, not heavy or thick in texture, or notably "symphonic" in structure, but pleasant and good music.

The slow movement is a real jewel.

Amirov's suite of orchestrated Kurdish dances and melodies, done with a fine boldness of instrumental color, brought novelty and freshness to the Orchestra's repertory. The folk tunes are simply treated and harmonized and presented like so many beads on a string, not worked into a fancy and complex paraphrase, synthesis or anything of that sort.

### Khrennikov Symphony.

The Khrennikov First Symphony, composed when the chairman of the present visiting delegation was a student of 22, reminded me more than a little of the First Symphony of Shostakovich, to whom this one is dedicated. Khrennikov's work is like that of Shostakovich in that it shows so much talent and drive and originality beneath the not unexpected conventionalities of so youthful a score.

The influence here seems fin de siècle, with, I would think surprisingly, a good bit of Rachmaninoff.

We could do to hear this symphony again, and more of Khrennikov and of Amirov, whose part of Russia is scarcely charted upon our musical maps of his country.

Aaron Copland, who represented American music for the occasion, and conducted the suite from his own opera, "The Tender Land," was likewise warmly applauded. The suite takes a little time to get going, but it is unmistakably American, and it builds into a superb climax.

Next week the orchestra will be on tour. Eugene Ormandy and Charles Munch again will exchange their places in Philadelphia and Boston the week following. Ormandy will conduct here Nov. 27 and 28 Strauss' "Don Juan," Messaien's "L'Ascension," new here Roy Harris' Third Symphony and Brahms' First Symphony.



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## Soviet Composers in Boston Visit

Christian Science Monitor  
14 November, 1959  
By Harold Rogers

Boston

A détente was never required between the Russians and Americans in the realm of music. Americans have always responded warmly to Russian music, even during the coolest days of the cold war. New works by Prokofiev, Khatchaturian, and Shostakovich were played in the United States almost immediately after their composition. Soviet music was readily exported at a time when hardly anything else came forth from the U.S.S.R.

What the Russians have heard of American music during this same period is not easily determined, since American music was alleged to be a manifestation of "formalistic distortions and anti-democratic tendencies." But the ice, we hope, has melted with the present cultural exchange. Last year Roger Sessions, Ulysses Kay, Roy Harris, and Peter Mennin were invited by the Soviets to visit their nation; and this year the United States State Department has returned the compliment: Dmitri Shostakovich, Konstantin Dankevitich, Fikret Amirov, Tikhon Khrennikov, and Dmitri Kabalevsky are now completing a tour of the United States.

### A Clearer Understanding

With the exchange of these people comes the exchange of their music; and though Americans are learning little about the idioms of contemporary Russian music that they didn't already know, it is to be hoped that the Russians are learning that American music, by and large, is not Simon pure atonalism.

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Dr. Munch conducted two first performances for Boston—Amirov's "Kyurdi-Ovshari Mugami," and Khrennikov's Symphony No. 1, Op. 4. Mr. Kabalevsky directed his own Cello Concerto; and Aaron Copland provided an interesting American contrast by conducting the suite from his opera "The Tender Land."

### Music and Its Makers

Such a program may look like patchwork on paper, but it was nothing of the kind. There was not only the music; there were the personalities involved in the music, plus Mr. Shostakovich himself, the greatest living Soviet composer. He was unfortunately not represented on the program, but his music is familiar to us. It was more important for us to hear the Amirov and the Khrennikov.

Mr. Amirov's "Mugami," an episodic dance suite played without break, follows more in the Rimsky-Korsakov tradition than in the more recent line built by Prokofiev and Shostakovich. Its effects are often as obvious as Gershwin or as subtle as Satie, but the music makes its main appeal through an undercurrent of deep emotion beneath the more theatrical rhythms and melismatic melodies. The composer was duly applauded by the audience.

Mr. Copland then came forward to give us an expansive reading of his "Tender Land" music, bringing his eloquent grass-roots melodies and counter-melodies to a radiant climax and a contemplative close. He, too, won his share of acclaim.

Mr. Kabalevsky — tall, lean, debonaire — was fortunate in having Samuel Mayes as soloist for his Cello Concerto. It will be recalled that Mr. Mayes introduced this work to Boston in 1953, and his traversal under Mr. Kabalevsky's direction was close to superlative—aristocratic and lyrical, with a buoyant tone and tapered phrases.

The work itself is pleasant, melodic, and not particularly memorable save for its extraordinary Largo, doubtless among the loveliest melodies ever turned out for the cello. The listeners' response was such that Mr. Kabalevsky played it again. This was the fourth orchestral encore, it may be reported, that has been given in the 79 years of the Boston Symphony.

Mr. Khrennikov wrote his Symphony No. 1 when he was 22 and dedicated it to Shostakovich. The obeisance is clear, yet it is nonetheless an appealing work. Dr. Munch gave it an electric, if occasionally blurred, performance. The response was ecstatic, but it was still nothing compared to the flood of friendly feeling that welled up within the applause when the Russians filed on stage, followed, after some urging, by Dmitri Shostakovich.

Boston Herald, November 14, 1959

## RUSSIANS TRIUMPH AT SYMPHONY; ENCORE SHATTERS LONG PRECEDENT

By Robert Taylor

The spirit of Camp David hovered benignly over Symphony Hall yesterday afternoon, and the appearance of the dove of peace was hailed by the most tumultuous response since the retirement of Serge Koussevitzky. This was one of the truly memorable concerts in the Symphony's history of 79 years, though not for purely musical reasons. Musically, it was fortunate Mr. K was along.

Mr. K in this context is Dmitri Kabalevsky, one of the six Russian composers being honored by the Symphony. Conducting his own 'cello concerto, with Samuel Mayes in a magnificent performance in the soloist's role, he provided the highlight of what turned out to be a generally lacklustre offering of Soviet and American works.

But the concert had overtones other than musical. It was an homage to music in the Soviet Union. It was a return gesture for the hospitality tendered the Symphony in 1956 during its Moscow visit. It was an example of the creative aspects of a Soviet-American cultural exchange and everyone responded in kind.

For instance, the audience heard an encore, the fifth in the entire history of the Boston Symphony, as lean, tall and angular composer Kabalevsky repeated the expressive largo movement of his Concerto after the Russian fashion. There were cheers from the balcony as Fikret Amirov, dressed in a peat-green suit, rose to acknowledge applause for his opening composition. At one point Mr. Kabalevsky embraced Richard Burgin, the Symphony's concertmaster; and at the close there was literally pandemonium.



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Mr. Kabalevsky — tall, lean, debonaire — was fortunate in having Samuel Mayes as soloist for his Cello Concerto. It will be recalled that Mr. Mayes introduced this work to Boston in 1953, and his traversal under Mr. Kabalevsky's direction was close to superlative—aristocratic and lyrical, with a buoyant tone and tapered phrases.

The work itself is pleasant, melodic, and not particularly memorable save for its extraordinary Largo, doubtless among the loveliest melodies ever turned out for the cello. The listeners' response was such that Mr. Kabalevsky played it again. This was the fourth orchestral encore, it may be reported, that has been given in the 79 years of the Boston Symphony.

Mr. Khrennikov wrote his Symphony No. 1 when he was 22 and dedicated it to Shostakovich. The obeisance is clear, yet it is nonetheless an appealing work. Dr. Munch gave it an electric, if occasionally blurred, performance. The response was ecstatic, but it was still nothing compared to the flood of friendly feeling that welled up within the applause when the Russians filed on stage, followed, after some urging, by Dmitri Shostakovich.

Boston Herald, November 14, 1959

## RUSSIANS TRIUMPH AT SYMPHONY; ENCORE SHATTERS LONG PRECEDENT

By Robert Taylor

The spirit of Camp David hovered benignly over Symphony Hall yesterday afternoon, and the appearance of the dove of peace was hailed by the most tumultuous response since the retirement of Serge Koussevitzky. This was one of the truly memorable concerts in the Symphony's history of 79 years, though not for purely musical reasons. Musically, it was fortunate Mr. K was along.

Mr. K in this context is Dmitri Kabalevsky, one of the six Russian composers being honored by the Symphony. Conducting his own 'cello concerto, with Samuel Mayes in a magnificent performance in the soloist's role, he provided the highlight of what turned out to be a generally lacklustre offering of Soviet and American works.

But the concert had overtones other than musical. It was an homage to music in the Soviet Union. It was a return gesture for the hospitality tendered the Symphony in 1956 during its Moscow visit. It was an example of the creative aspects of a Soviet-American cultural exchange and everyone responded in kind.

For instance, the audience heard an encore, the fifth in the entire history of the Boston Symphony, as lean, tall and angular composer Kabalevsky repeated the expressive largo movement of his Concerto after the Russian fashion. There were cheers from the balcony as Fikret Amirov, dressed in a peat-green suit, rose to acknowledge applause for his opening composition. At one point Mr. Kabalevsky embraced Richard Burgin, the Symphony's concertmaster; and at the close there was literally pandemonium.



Five of the Russians had been brought to the conductor's stand where, bowing and smiling, they flanked Charles Munch and an audience wildly applauding on its feet. One of the Soviets, an operatic composer, Konstantin Dankevitch, a burly, barrel-chested man, and clenched his hands and was waving them cordially in a gesture ordinarily associated with the prize ring here. Then, after some hesitation, Dmitri Shostakovitch, head of the delegation appeared, and the audience shouted itself hoarse while the Soviets and Americans mingled in a blitzkrieg of enthusiasm. The scene was not one that could be easily forgotten.

If I have spent some time describing the reportorial aspects of this concert, it is because the mood and atmosphere were so important and contributed so much to the aura of excitement. From a musical point of view, the program indicated that both Russia and America may have composers of commendable talent, but I heard only one individual voice, that of Kabalevsky.

The opening portion of the program was given over to Amirov (Russian) and Copland (American) in works that draw inspiration from folk sources. Mr. Amirov's Caucasian dances are pretty music, bland and somewhat superficial; they project a folk spirit in a frame of 19th century harmony; and I found them rather insipid. Mr. Copland, who conducted his Suite from "The Tender Land" most ably, has also produced a neo-folk fantasia on American themes which is pretty music, bland and somewhat superficial, projecting a folk spirit in a frame of contemporary impressionism, and I found it rather insipid.

After this, it was a pleasure to encounter Mr. Kabalevsky's concerto, a work of surpassing loveliness, making no pretenses to profundity, and containing a fresh, lyric and meditative spirit, perfectly sustained throughout. It is apparently dedicated "To Soviet Youth," but needs no programmatic underspinning. I was particularly reminded of Borodin's writing for strings in the concerto and often was held by the pure entrancing clarity of its melodic structure.



The pizzicati passages, the duet between 'cello and bassoon, the formal balance between every part of the work declare a musical imagination of the first order. Mr. Kabalevsky conducted with a sensitive and refined delicacy; and Samuel Mayes whose tone and conceptions have never been more glowing, rendered an account that was worthy of the ranking virtuosi of his instrument, a big, vibrant and yet poignant interpretation.

Perhaps Tikhon Kremnikov's First Symphony might have sounded more stirring when it was first written in 1935, but after the Kabalevsky Concerto and the intervening years of Shostakovich, it struck me as a literal and robust form of social realism, full of powerful sonorities and harsh exhortations to exceed one's production output.

It was the most determinedly "Soviet" of all the works on the program. Mr. Khrennikov handles his orchestral materials with skill, but symphony as a whole clamors with a hard, brassy energy that seems to me contrived rather than springing from the compulsions of a personal esthetic. Still, it was interesting to hear such a work, as indeed, to encounter Mr. Khrennikov's compatriots, all too neglected here.

Next weeks the orchestra will be on tour.



# Seventh Program

FRIDAY AFTERNOON, NOVEMBER 27, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 28, at 8:30 o'clock

EUGENE ORMANDY, *Guest Conductor*

STRAUSS . . . . . "Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

MESSIAEN . . . . . "L'Ascension," Four Symphonic Meditations  
 Majesty of Christ Beseeching His Glory of His Father  
 Serene Hallelujahs of a Soul that Longs for Heaven  
 Hallelujah on the Trumpet, Hallelujah on the Cymbal  
 Prayer of Christ Ascending to His Father  
*(First performance at these concerts)*

HARRIS . . . . . \*Symphony No. 3 (in one movement)

## INTERMISSION

BRAHMS . . . . . \*Symphony No. 1, in C minor, *Op.* 68  
 I. Un poco sostenuto; Allegro  
 II. Andante sostenuto  
 III. Un poco allegretto e grazioso  
 IV. Adagio; Allegro non troppo, ma con brio



## EUGENE ORMANDY

Eugene Ormandy was born in Budapest, November 18, 1899. His parents discovered his musical aptitude when he was three-and-a-half and obtained for him an eighth-size violin. The record has it that he entered the Budapest Royal Academy at five, gave his first recital at seven, studied with Jenő Hubay from the age of nine, took his degree at fourteen. He first came to the United States in 1921, played in the

orchestra of the Capitol Theatre in New York (in the days of silent films), became conductor of that orchestra, and after several engagements as guest conductor became the regular conductor of the Minneapolis Orchestra, remaining from 1931 to 1936. He was then engaged in Philadelphia as co-conductor with Leopold Stokowski. When Stokowski retired shortly afterwards, Ormandy took the position which he still notably holds.

Dr. Ormandy is also remembered by his visits to Symphony Hall with his orchestra last October 28, and on three previous occasions—1938, 1953, and 1954. On March 1 and 2, 1957, Dr. Ormandy conducted the Boston Symphony Orchestra as guest, while Dr. Munch conducted the Philadelphia Orchestra in the same week. The same "exchange" is now being repeated.

## COMING EVENTS

Charles Martin Loeffler, the Alsatian composer who spent most of his life in or near Boston, will be remembered in the program of next week's concerts as a part of an interchange between Strasbourg and Boston. A broadcast of the concerts will be transmitted to Strasbourg by the Voice of America. Loeffler joined this Orchestra in 1882, and became the second concert-master. A *Pagan Poem* and other of his works have been performed on many occasions in past years.

Of special interest in the program of December 11-12 will be the first performance of the Symphony for Large Orchestra and Chamber Orchestra by Henri Dutilleux. This work was commissioned for the Seventy-fifth Anniversary of the Boston Symphony Orchestra. M. Dutilleux, who lives in Paris, plans to cross the ocean for the first time to be present at the performances in Boston, and New York in the following week.

## "THE ASCENSION: FOUR SYMPHONIC MEDITATIONS"

By OLIVIER MESSIAEN

Born in Avignon, December 10, 1908

"*L'Ascension: Quatre Méditations Symphoniques*" was composed as four organ pieces under this title in 1932 and scored for orchestra (with a different third movement) in 1933. "*L'Ascension*" was performed by the Boston Symphony Orchestra at a Berkshire Festival concert on August 14, 1949, under the direction of Serge Koussevitzky.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, tambourine, triangle and strings.

THE composer has derived his titles from the Holy Writ as follows:

I. *Majesté du Christ demandant sa gloire à son Père.* "Père, l'heure est venue, glorifie ton Fils, afin que ton Fils Te glorifie." (Majesty of Christ praying that His father should glorify Him. "Father, the hour is come; glorify Thy Son, that Thy Son also may glorify Thee.") The quotation is from the Gospel According to St. John. *Très lent et majestueux*, 12/8.

II. *Alléluias sereins d'une âme qui désire le ciel.* "Nous vous en supplions, ô Dieu, . . . faites que nous habitions aux cieux en esprit."

(Serene Alleluias of a soul longing for Heaven. "We beseech Thee, O Lord, . . . that we may dwell in Heaven in the spirit.") Mass of the Ascension. *Bien modéré, clair*, 3/4, 2/4, 4/4.

III. *Alléluia sur la trompette. Alléluia sur la cymbale.* "Le Père est monté au son de la trompette . . . Nations, frappez, frappez toutes des mains; célébrez Dieu par des cris d'allégresse!" (Alleluia on the trumpet. Alleluia on the cymbal. "God is gone up . . . with the sound of a trumpet . . . O clap your hands all ye people; shout unto God with the voice of triumph.") Psalm 46. *Vif et joyeux*, 3/8.

IV. *Prière du Christ montant vers son Père.* "Père, J'ai manifesté ton nom aux hommes . . . Voilà que je ne suis plus dans le monde; mais eux sont dans le monde, et Moi je vais à Toi." (Prayer of Christ ascending to his Father. "Father . . . I have manifested Thy Name unto men . . . And now I am no more in the world, but these are in the world, and I come to Thee.") Gospel According to St. John. *Extrêmement lent, ému et solennel*, 4/8. (For reduced strings.)

Olivier Messiaen has been heard at the concerts of this Orchestra through the first American performance in 1936 of *Méditation Symphonique: "Les Offrandes oubliées"* and by the *Turangalila-Symphony* in ten movements, for piano, ondes martenot and orchestra, which,



commissioned by the Koussevitzky Music Foundation, had its first performance here under the direction of Leonard Bernstein on December 2, 1949 and was introduced to New York a week later. M. Messiaen made his first visit to this country to join Aaron Copland in the Composition Department of the Berkshire Music Center in the summer previous and returned to attend the performance of the *Turangalila-Symphony*.

Olivier Messiaen is the son of Pierre Messiaen, a professor of literature, and Cécile Sauvage, a celebrated poetess who wrote "*L'Ame en bourgeon*" to celebrate his birth. Messiaen spent his childhood at Grenoble, where his father was a teacher, and at the age of eight acquired a knowledge of the piano and tried to compose before he had had any instruction. He was taken to Paris and entered the *Conservatoire* in 1919 at the age of eleven. His principal masters there were Jean and Noël Gallon, Caussade, Esty, Marcel Dupré, Maurice Emmanuel and Paul Dukas. He took five first prizes and graduated in 1930, having made several incursions into composition and having acquired considerable proficiency on the organ. He was soon appointed organist at the *Trinité* in Paris, a post he held for many years. His "*Offrandes oubliées*," composed in 1931, attracted considerable attention in Paris. In 1936 the young composer founded, together with André Jolivet, Daniel Lesur and Yves Baudrier, a group which called themselves "*La Jeune France*." The title was derived from the similar group once so-named by Berlioz and avowed its purpose of "creating

and promoting a living music." These four gave recitals dedicated to "the diffusion of works young, free, as much estranged from a pronounced revolutionism as from a pronounced academism." Beyond this they did not bind themselves.

Messiaen was active as a composer, as an organist, and as a professor at the *École Normale* and the *Schola Cantorum* when, in 1939, he was called to the front. He was captured by the Germans in 1940 and held until 1942 as prisoner in Stalag VIII-A at Görlitz in Silesia. During this time he wrote his "*Quatuor pour la fin du temps*" for violin, clarinet, cello and piano, which lasts for an hour. There is a sort of irony in the spectacle of this unwarlike jetsam of the fortunes of war, oblivious in his complete absorption in his world of tones. Having been returned to Paris, he further composed during the German occupation the "*Visions de l'amen*" (1943) for two pianofortes, of equal length with the quartet, and the "*Vingt regards sur l'Enfant-Jésus*" (1944) for piano solo and lasting two and a half hours.

Messiaen's aims are manifold and intricate. He made the following confession as early as 1938 in the I.S.C.M. program:

"Those who have influenced me: My mother, the poetess, Cécile Sauvage; my wife, the composer, Claire Delbos; Shakespeare, Claudel, Reverdy and Eluard, Hello and Dom Columbia Marmion (dare I speak of the Holy Scriptures, which contain the only Truth?); birds; Russian

music; the great *Pelléas et Mélisande* of Claude Debussy; plainsong; Hindu rhythms; the mountains of Dauphine; and, finally, all that pertains to stained glass windows and rainbows."

In 1944 he published his "*Technique de mon langage musical*," a treatise in two volumes containing music examples from his own works. In this the composer testifies that he has sought to write "music that is true, that is to say spiritual, music that is an act of faith; music that teaches on every subject without losing its relationship to God; original music that opens new doors and reaches for distant stars." Felix Aprahamian, in his excellent article on this composer in Grove's Dictionary of Music, outlines the treatise as follows: "An introductory chapter extols melody as the musical element to which the others, rhythm and harmony, must remain subservient. The old rules governing harmony and form are not to be rejected: they must always be remembered, so as to be observed, expanded or increased by the addition of still older rules (those of plainsong and Hindu rhythms) or more recent ones (those deriving from Debussy and all contemporary music). There follow six chapters on rhythmic theory (2: Hindu Rhythms. 3: Rhythms with added units. 4: Augmented and Diminished Rhythms. 5: Non-Retrograde Rhythms. 6: Polyrhythmics and Rhythmic Pedals. 7: Rhythmic Notation). Chapter 8 deals with Melody and Melodic Contours. This, the least scientific portion of the work, resembles more a book of musical recipes than theories. Here Messiaen turns a searchlight on his own melodic predilections.

Somewhat arbitrarily he selects two descending intervals — the augmented fourth and the major sixth — as those of his choice. He quotes melodic formulæ from Grieg, Debussy, Bartók, Mussorgsky, plainsong and Hindu music, and shows how they engender some of his own melodies. Chapter 9 deals with Bird Song and Chapter 10 with Melodic Development. Chapters 11 and 12 deal with Musical Form, Chapter 13 with Debussy and added notes, Chapters 14 and 15 with further harmonic and acoustic refinements and extended appoggiaturas. The next four chapters (16–19) deal with various aspects of what Messiaen has termed 'modes of limited transposition' (Mode 1, the whole-tone scale with its two possible transpositions; Mode 2 has, like the diminished-seventh chord, three possible transpositions; Mode 3 has, like the augmented-fifth chord, four possible transpositions; Modes 4, 5, 6 and 7, like augmented fourths, can be transposed six times). Chapter 20 deals with Polymodality."

Messiaen's "metaphysical strivings" are expressed through "extraordinarily complex ways of composing," wrote Henry Barraud in *Musical America* (October, 1948). "From his earliest works Messiaen has sought to be an innovator," Mr. Barraud continued. "It is necessary to consider Messiaen the theorist in a separate category from



Messiaen the creative artist. As a theorist he submits more readily to discussion. His research into novelty depends above all else upon a combination of rhythmic and harmonic procedures applied to a classical — indeed, an academic — vocabulary; these procedures change the exterior aspect more than the inner spirit. In sum total, his innovations are achieved more through systematic distortions than through the true discovery of musical materials that were unknown until he uncovered them.

"As a creative artist, it cannot be denied that Messiaen is a man of great temperament and strong personality. His imagination in the realms of rhythm and harmony surpasses his melodic invention, which is short in span and unoriginal, despite the Hindu modes to which he frequently makes recourse. His music contains a disquieting mélange of barbaric wildness, sensuality, popular sentimentality, and mysticism."

Virgil Thomson, who heard Messiaen's music in Paris, wrote about the composer in the *New York Herald-Tribune*:

"Messiaen is a full-fledged romantic. Form is nothing to him, content everything. And the kind of content that he likes is the conclusive, the ecstatic, the cataclysmic, the terrifying, the unreal. That the imagery of this should be derived almost exclusively from religion is not surprising in a church organist and the son of a mystical poetess,

Cécile Sauvage. What is a little surprising in so scholarly a modernist is the literalness of his religious imagination. But there is no possibility of suspecting insincerity. His pictorial concept of religion, though a rare one among educated men, is too intense to be anything but real. Messiaen is simply a theologian with a taste for the theatrical. And he dramatizes theological events with all the sangfroid and all the elaborateness of a man who is completely at home in the backstage of religious establishments.

"I once described this religio-musical style as the determination to produce somewhere in every piece an apotheosis destined at once to open up the heavens and to bring down the house. Certainly the latter action is easier to accomplish in modern life than the first. And certainly Messiaen has accomplished it several times in the '*Liturgies*.' The success of the accomplishment is due to a natural instinct for making music, plus the simple sincerity of his feelings. These are expressed, moreover, through a musical technique of a great complexity and considerable originality. The faults of his taste are obvious; and the traps of mystical program-music, though less so, are well known to musicians, possibly even to himself. Nevertheless the man is a great composer. One has only to hear his music beside that of any of the standard eclectic modernists to know that. Because his really vibrates and theirs doesn't."

### Symphony Honored

The National Academy of Recording Arts and Sciences has honored Charles Munch and the Boston Symphony Orchestra with its award for "the best classical performance" of a recording released this year.

The award, a statuette named "Grammy" similar to the "Oscar" of the National Academy of Motion Picture Arts and Sciences, was made for the orchestra's recording of "Images" by Claude Debussy. The presentation was made at the Academy's dinner, held at the Waldorf-Astoria Hotel in New York on Sunday, Nov. 29. *CSM, 3 Dec. 1959*



Eugene Ormandy is guest conductor of the Boston Symphony Orchestra at the concerts this weekend.



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# Strauss, Messiaen, Harris, And Brahms on Program

Christian Science Monitor

By Harold Rogers

28 November, 1959

Eugene Ormandy, conductor of the Philadelphia Orchestra, is making his second appearance in Symphony Hall this season. He brought his own ensemble here for a concert on Oct. 28, and this weekend he returns as guest conductor of the Boston Symphony. He and Charles Munch have traded orchestras for the concerts yesterday afternoon and tonight.

Mr. Ormandy likes the big, integrated, and orotund sound—an effect he made often and easily yesterday by means of a program of big works and by his free-wheeling guidance. At the height of these climaxes the orchestra was not always heard at its best for want of a balanced control; at other times it behaved as beautifully as do the Philadelphians under their maestro. Never, however, did the Boston Symphony sound as it does under Dr. Munch; but this was to be expected. An orchestra is like a piano; it mirrors the man who sets it in motion.

Mr. Ormandy opened with Richard Strauss's "Don Juan," with its blazing pages of golden brassy and throbbing strings. Apart from the Sturm und Drang the love scenes sang with a tender, idealized loveliness. Let there be a bravo for Ralph Gomberg's elegant oboe solo.

The program continued with the first performance at these concerts of Olivier Messiaen's "L'Ascension," Four Symphonic Meditations. The Boston Symphony first played these pieces under Koussevitzky's direction at Tanglewood ten years ago when the composer was on the faculty of the Berkshire Music Center.

M. Messiaen is a mystical romantic, and the mood of these meditations is imbued with the visionary mysticism of Roman Catholicism. Not all listeners may be sympathetic with a musical viewpoint that represents a highly personal, dreamlike approach to familiar Bible passages; but the musical results, considered on their own merits,

are original and intriguing. The impinging harmonies, especially when found in the brassy or woodwinds, expand into a cold radiance—a sense of heatless light. In form, too, there is much originality, and M. Messiaen's preoccupation with Oriental scales is again evident.

In contrast to this came Roy Harris's Symphony No. 3, his only symphonic masterpiece. We were drawn back from the austere clouds of M. Messiaen to Mr. Harris's spacious plains beneath starry western skies, to a warm music radiating with the pulse of American growth, vigor, and strength.

Here, as in the Strauss and the Messiaen, Mr. Ormandy let the musicians burgeon with resounding chords and climaxes; and after the intermission he continued in the same vein with a reading of the Brahms Symphony No. 1.

# Tonal Richness: Ormandy Guest-Conducts Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, yesterday afternoon, and will repeat tonight at 8:30, the seventh program of the Friday-Saturday series. Eugene Ormandy was guest conductor. The program: "Don Juan," Richard Strauss; Olivier Messiaen: "L'Ascension," Four Symphonic Meditations (first time in Boston); Roy Harris: Third Symphony; Brahms: Symphony No. 1, in C minor.

BY CYRUS DURGIN

Once again Dr. Charles Munch and Eugene Ormandy have exchanged orchestras for a week. As upon the first such occasion, nearly three years ago, Ormandy is at the helm of the Boston Symphony while our music director is in Philadelphia.

The nature of the conducting art always has something super-human about it, something akin to the working of miracles. But when a man in but four rehearsals can almost completely change the tonal quality of an orchestra, as Ormandy did this week, the effect is magical.

This, of course, was especially true of the string sections, which under his baton-less hands, sounded yesterday much like the jewels-upon-purple-velvet of Ormandy's Philadelphians. He knows, further, how a musical texture can be richened by bringing out the inner voices a little. He asks the basses to speak out louder than we are accustomed

to hear, and that results in the aural illusion of a bigger tone. In short, the Boston Symphony this week is all glow and tonal richness.

These qualities, plus the guest conductor's own ardent interpretation, made for a rousing account of Brahms' wonderful old C minor Symphony. The audience could hardly wait to applaud at the final chord. Everything had "sung" most beautifully, the rhythm was supple, if here and there, more touched with rubato than is usual with the piece. The young man in O-29 thought the first movement too slow; that, however, is a matter of taste.

Roy Harris' Third Symphony, rather shockingly as I believe, had not been played here in a decade. Ours is the loss, for this is one of the finest among contemporary American symphonic works, a score individual, structurally firm and very tight of texture, passionate in rhythmic drive, with emotion and musical intellect admirably balanced, and not a cliché in all the permutations of melody and counterpoint.

Harris' Third Symphony deserves a place in the current repertory. We are in Ormandy's debt for having performed it, and having performed it so well with so much power and conviction.

## Messiaen's Finest

Messiaen's "L'Ascension," new here though once heard at Tanglewood 10 years ago under Koussevitzky, represents some of the finest music from that French composer we have heard. The four sections—"Majesty of Christ Beseeching the Glory of His Father," "Serene Hallelujahs of a Soul That Longs for Heaven," "Hallelujah on the Trumpet, Hallelujah on the Cymbal," and "Prayer of Christ Ascending to His Father"—are all well dif-



ferentiated, though a typically light, bright French sound is heard in them all. They are superbly orchestrated.

Each listener may ascertain for himself the extent and quality of religio-metaphysical meditation which Messiaen endeavored to put in the expressive medium of music. This as a matter of recognition, is personal, and therefore variable. To one, the pieces may have the concrete pictorial authority of stained glass in a church, to another they may seem more generalized, of mood and feeling rather than precise communication.

In a way, they are not unlike the orchestral excerpts from Hindemith's opera, "Matthias the Painter," though the manner, of course, is altogether different. We should hear this music again, for it will not yield all that it has upon first acquaintance.

"Don Juan," which began the afternoon, was a tour de force of brilliance, and signalled the first of several enthusiastic ovations for Ormandy.

Next week Dr. Munch will return, and will present Schubert's "Unfinished" Symphony; the adagio from Mahler's uncompleted and posthumous Tenth Symphony, and Loeffler's "A Pagan Poem."

BOSTON HERALD NOVEMBER 28, 1959

SYMPHONY CONCERT

By Robert Taylor

Eugene Ormandy returned here yesterday to conduct the Boston Symphony Orchestra in an uneven program with spirit, finesse and understanding. Transposing the viola and 'cello sections, Mr. Ormandy summoned greater weight and color than we have been accustomed to get from the Bostonians of recent vintage; and his treatment of the scores was everywhere admirable.

The most unusual aspect of the program was Oliver Messiaen's "L'Ascension" Meditations, four symphonic statements inspired by the greatest of Christian art themes, the divinity of Jesus. Originally composed, in 1932, as four organ pieces, the work was later expanded for orchestra. It has never been played at these concerts, although Serge Koussevitzky offered the music 10 years ago when Messiaen was in residence at Tanglewood.

#### LIMITS SELF

"L'Ascension," perhaps because of its origins in the organ (sic) contrasts with the composer's output as a whole. Whereas Messiaen's ideas are usually extremely complex, ranging from 10-movement symphonies to a piano piece of 175 pages, he has limited himself here to the simplest means possible. The meditations gain from Messiaen's understatement.

The devotion of the writing is unmistakable. One's reaction, however, is determined by one's point of view toward mysticism. I found the intention of the music clear-cut. (The text describing the four movements is drawn from Catholic liturgy and Scripture and deals with Christ's prayers and the responses of His disciples.) On the other hand, the score suffers from its lack of rational progression, particularly in melodic impulse.



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BOSTON HERALD NOVEMBER 28, 1959

SYMPHONY CONCERT

By Robert Taylor

Eugene Ormandy returned here yesterday to conduct the Boston Symphony Orchestra in an uneven program with spirit, finesse and understanding. Transposing the viola and 'cello sections, Mr. Ormandy summoned greater weight and color than we have been accustomed to get from the Bostonians of recent vintage; and his treatment of the scores was everywhere admirable.

The most unusual aspect of the program was Oliver Messiaen's "L'Ascension" Meditations, four symphonic statements inspired by the greatest of Christian art themes, the divinity of Jesus. Originally composed, in 1932, as four organ pieces, the work was later expanded for orchestra. It has never been played at these concerts, although Serge Koussevitzky offered the music 10 years ago when Messiaen was in residence at Tanglewood.

#### LIMITS SELF

"L'Ascension," perhaps because of its origins in the organ (sic) contrasts with the composer's output as a whole. Whereas Messiaen's ideas are usually extremely complex, ranging from 10-movement symphonies to a piano piece of 175 pages, he has limited himself here to the simplest means possible. The meditations gain from Messiaen's understatement.

The devotion of the writing is unmistakable. One's reaction, however, is determined by one's point of view toward mysticism. I found the intention of the music clear-cut. (The text describing the four movements is drawn from Catholic liturgy and Scripture and deals with Christ's prayers and the responses of His disciples.) On the other hand, the score suffers from its lack of rational progression, particularly in melodic impulse.



Now it may be that the exalted nature of theme demands a treatment in which mood and attitude determine everything. We encounter moments of grave beauty in the work--the Gabriele brass of the opening movement, for example, and later the birdsong trills of the flute--yet they fail to evolve. I'm afraid I wished the composer had shown a more distinct sense of form; I enjoy music that sets out for and builds to a precise destination; but, as I've said, the metaphysical theme probably demands a feelings of concealment or mystery. There are radiant harmonies in "L'Ascension," Messiaen's sincerity is powerful. The misty, impressionistic method, though, is pushed to an extremely rarified point; and I kept hoping for a melodic line of noble and concrete character to emerge from the delicate musings.

#### THIRD SYMPHONY

In contrast, Roy Harris' Third Symphony is a most terrestrial expression, a continuous work in one movement in which the composer explores a handful of themes completely. It's one of Harris' finer compositions, lacking the mannerisms of his more experimental scores. The Harris Third will never storm the heights of the repertory, being a modest and rather formal design. The symphony, however, is bright and vigorous and attractive and makes its way without self-conscious clever, modern but not bizarre.

The familiar portion of the program, Strauss's "Don Juan" and Brahms's Symphony No. 1, received resplendent readings from Mr. Ormandy. The Strauss was full-bodied and animated, paced with a beguiling theatrical flourish; the Ormandy version of the Brahms emphasized the romantic rather than the classic side of the composer. Mr. Ormandy found less tension in the First than we ordinarily associate with it, preferring to bring out the dreaming and lyrical, the songful Brahms. I can't recall when I've heard the symphony achieve more tenderness. The playing here was generally up to the Boston Symphony standard, but the men were feeling the effects of a week-long tour and their responses were less meticulous than usual throughout the concert.



SEVENTY-NINTH SEASON

• NINETEEN HUNDRED FIFTY-NINE-SIXTY

## *Eighth Program*

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FRIDAY AFTERNOON, DECEMBER 4, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 5, at 8:30 o'clock

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SCHUBERT.....\*Symphony in B minor, "Unfinished"  
 I. Allegro moderato  
 II. Andante con moto

MAHLER.....Adagio and Allegretto moderato ("Purgatorio")  
 from the Tenth Symphony (Posthumous)

### INTERMISSION

— SALUTE TO STRASBOURG —

LOEFFLER....."A Pagan Poem" (After Virgil), Op. 14  
*Piano:* BERNARD ZIGHERA  
*English Horn:* LOUIS SPEYER



## STRASBOURG AND BOSTON

The musical linking of cities geographically so far apart as Strasbourg and Boston is pointed by the performance of Loeffler's "A Pagan Poem" at this week's concerts which will be transmitted by tape through the Voice of America to Strasbourg. Charles Martin Loeffler was born in Alsace and lived the greater part of his life in or near Boston. There are later associations. On December 8, 1949, Dr. Albert Schweitzer wrote from Lambarene to Charles Munch in Boston: "How curious is destiny! Who could have foreseen when I used to take you out for a walk along the River Ill near the Garnison Church [Strasbourg], you a small boy, that one day you would be helping me, working for me in the United States? Who could have told us that a day would come when we should both be known in America?"

Charles Munch wrote in introducing the book, *Music in the Life of Albert Schweitzer*: "The name of Albert Schweitzer is linked with my childhood. It brings back recollections of wonderful evenings when I heard him passionately discussing with my father every little detail in a score by Bach after they had worked together performing it. At that time Albert Schweitzer played the organ for concerts my father conducted at the Church of St. William in Strasbourg. He had studied previously with my uncle, Eugène Munch."

Charles Munch has brought something of Alsatian musical tradition to Boston, nor is he forgotten in his native city.

The concert given by the Boston Symphony Orchestra at the Palais des Fêtes in Strasbourg on May 17, 1952, is still remembered there as well as Dr. Munch's subsequent visits when he has conducted.

# Munch Conducts Rarities

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## By Mahler and Loeffler

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the eighth program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Schubert: "Unfinished" Symphony; Mahler: adagio and allegretto moderato ("Purgatorio") from the uncompleted and posthumous Tenth Symphony; Loeffler: "A Pagan Poem."

## By CYRUS DURGIN

In all probability there will be no more unusual a Boston Symphony program the remainder of this season than the one Charles Munch selected for this week. Apart from the "Unfinished" Symphony of Schubert, it consists, in the music of Mahler and Charles Martin Loeffler, of rarities which carry us back a half-century to a more spacious world of evocative musical beauty. For this brief excursion we owe the conductor heartfelt thanks.

The concern of Gustav Mahler, in that amount of his Tenth Symphony which he created before his life ended in 1911, was with Death, so long a companion in his inner creative sphere that it must have been a familiar if not an old friend.

Whether it was Death as non-being, the parting from everything cherished in this world which is the only one we living know, or Death as the portal of an unknown and feared transmigration, is another matter. But Death obsessed Mahler almost his life through. The adagio of the Tenth Symphony, like that of the Ninth and even more like the Farewell of "The Song of the Earth," is a long, lustrous and tender valedictory in which a passion of sadness contends with resigned serenity that ultimately prevails.

The "Purgatorio," whose scoring had to be completed (by Ernst Krenek in 1924) goes back to the folkish lyricism which through Mahler's career was an alter ego to his preoccupation with Death. Yet even this ends with a dark, fearsome stroke upon the tam-tam.

Upon the less poetic but more practical basis of musical technic, these symphonic fragments show Mahler, in my belief, to have gone strikingly

into that harmonic disintegration which has brought music of our time into the stubborn wood of the 12-tone system, where enough sunlight seldom penetrates to show one composer much different from another.

What the Tenth Symphony would have been like, we may only conjecture. But at the risk of prophecy-turned-backwards I suspect the Tenth would have been the last of Mahler's living music. He could not have endured our world.

Dr. Munch conducted the movements with loving care and real authority, and the orchestra responded nobly. The music sang, the counterpoint was clear, the style pure and the feeling unmistakable. To be sure, there would have been greater effect had the string tone been more blended, rather than the naked and shrill resonance the conductor asked. That, however, is a matter of musical approach. For the record let it be stated that the "Purgatorio" was given first performance here by the Boston Symphony. Richard Burgin had introduced the adagio in 1953.



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# Munch Conducts Rarities By Mahler and Loeffler

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### When the World Was Young

The aim of Loeffler, Alsatian-born, once assistant concertmaster of the Boston Symphony, at the end a revered local elder statesman of music (he died in Medfield no longer ago than 1935), was evocation of a lover's anxiety in the classical world of Virgil and the Eighth Eclogue.

"A Pagan Poem," last heard here in 1938, may seem a trifle faded now, perhaps relatively insubstantial for its length and ardors. But in 1903 these were terms of modern music, extraordinarily vivid in color, daring of instrumental technic, yet governed by a concept of beauty which admitted no coarseness. "A Pagan Poem" did and still does, conjure in emotional terms the stately and aristocratic aspects which, as our partially informed imagination ranges, we ascribe to the bright, young and unhurried ancient world.

Dr. Munch achieved a truly great performance of Schubert's "Unfinished" Symphony, fine-grained and un-driven, wherein Messrs. Cioffi and Gomberg, and Mrs. Dwyer distinguished themselves in solo passages.

Next week Dr. Munch will present Faure's Overture to "Penelope"; Dutilleux's Second Symphony (first performance); Mozart's "Jeunehomme" Piano Concerto with Ania Dorfmann as soloist, and Ravel's "Daphnis and Chloe" Suite No. 2.

### Symphony Concert

The eighth program of the 79th season of the Boston Symphony Orchestra took place in Symphony Hall yesterday afternoon, Charles Munch conducting. The program will be repeated tonight at 8:30.

Symphony in B minor, "Unfinished" Schubert  
Adagio and Allegretto moderato from the 10th Symphony (Posthumous) Mahler  
"A Pagan Poem (After Virgil)," Loeffler  
Op. 14

#### By ROBERT TAYLOR

Charles Martin Loeffler, second concertmaster of the Boston Symphony Orchestra, an Alsatian transplanted here like Charles Munch, was an unspectacular turn-of-the-century composer. Yesterday afternoon, however, the derivative Loeffler overshadowed two composers far greater than he, Schubert and Mahler, in an exceptionally fine program.

He overshadowed Schubert purely on the grounds of novelty, and Mahler on the grounds of finish and coherence. It will probably be a long while before one encounters Loeffler's "A Pagan Poem" again. The piece is not of the first order. But yesterday's performance demonstrated how far the virtues of craft combined with a modest yet limpid lyric impulse can take one. "A Pagan Poem" refuses to date.

### Magic Spell

The theme and treatment owe much to the neo-primitive French school of Impressionism—particularly to D'Indy and the coruscating harmonies of D'Indy's writing. Inspired by Virgil's Eighth Eclogue, which describes the magic spell woven by a sorceress for a lovesick maid, Loeffler first drafted the work for a chamber orchestra. Obviously, he needed more color; and so he added an orchestral fabric of the most resplendent hue.

The result is sensuous, to say the least. "The Pagan Poem" glories in lush sound for its own sake, skims the surface of a work of art, as hypnotically entranced by texture as a stanza of Swinburne. It doesn't penetrate very deep but isn't meant to; Loeffler had an ear for the picturesque in music and he was a splendid artisan of orchestration. Despite his debt to the French masters of his period, he had a narrow, clear poetry of his own.

Yesterday's performance disclosed the Boston Symphony at its radiant and refined best with an exquisite mastery of light and shade in the playing. Bernard Zighera, who essayed the piano obbligato, and Louis Speyer, who did the mournful English horn role, as well as Harold Farberman conducting three off-stage trumpets, contributed mightily to the poem. It was scheduled as a "Salute" to Strashbourg, Dr. Munch's native demesne, and conducted with full regard for decorative sound.

The opening half of the program was devoted to an interesting concept—the comparison of two "unfinished" scores. Both are posthumous; but if Schubert's "Unfinished" stands on its own as an integrated, complete unit from his own hand, the Mahler adagio and allegretto represents a piecing together by Ernst Krennek of sketches for a projected Tenth Symphony.

### Subject of Death

This symphony was to have been a meditation on the subject of death and mortality, and there is no denying that the fragment contains passages of the most sombre beauty. It is a beauty, though, flawed by haste and a lack of structure. I would suggest that a man dying—as Mahler literally was when he commenced—

is not in condition to deal with the aesthetic implications of death; he is far too subjectively involved. Hence, the feverish tensions of this incomplete score veer bewilderingly, and without much relation, between the depth of delirium and neurosis, and the heights of a transcendent peace. Mahler himself wanted the sketches destroyed; and he was right; they do the master a disservice.

In contrast, Schubert's "Unfinished" is so much of a piece that nothing more can be added: the rest is silence. The score received a glorious reading from Dr. Munch. It was songful, meditative, animated in its contrasts, and suffused by a calm and kindly glow. The subtle balance of emotion achieved through the sensitively phrased line seemed to me, exactly right.

Next weekend Ania Dorfmann will be the piano soloist in Mozart's "Jeunehomme Concerto." Charles Munch will conduct the first performance of Dutilleux's Symphony No. 2; Faure's Overture to "Penelope" and Ravel's "Daphnis and Chloe" suite.



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## 'Salute to Strasbourg'

### Features Loeffler Work

12-5-59

By Harold Rogers

Charles Munch has put together an odd program for the Boston Symphony concerts this weekend, odd in the sense that it includes two unfinished symphonies and the revival of a tone poem obscure to almost everyone but Bostonians.

The two incomplete symphonies are the Schubert B minor and the Mahler Tenth, each comprised of two movements. "A Pagan Poem" by Charles Martin Loeffler, formerly a member of the violin section of the orchestra, was last heard in Symphony Hall 21 years ago.

It might have gone unplayed for another 21 years had it not been for a special "Salute to Strasbourg" that will be beamed, via tape, to Dr. Munch's birthplace by the Voice of America. Loeffler, too, came from Alsace, and "A Pagan Poem" thus becomes the obvious tie that links Alsace, Loeffler, and Dr. Munch.

If we have learned anything from this revival, we have learned that "A Pagan Poem" is worth reviving—not too often, perhaps, but every ten years or so. Composed in 1903 for a chamber ensemble, the piece kisses the shoes of Debussy in almost every measure, but it is far from being merely a pale reflection of a greater master. It has its own strengths, bright colors, dramatic moods, original ideas.

It has an extensive part for piano (Heinrich Gebhard was soloist in the 1907 premiere of the orchestral version), and a

poignant English horn solo (à la "Swan of Tuonela"). The soloists yesterday afternoon were Bernard Zighera and Louis Speyer, respectively, and both were accorded their justly earned applause. There is no melody so mystical as an extended one for English horn, and Mr. Speyer could hardly have made this melody more mysterious.

Credit is also due the three off-stage trumpeters who sounded their unearthly phrases to Harold Farberman's direction. These men shuttled back into their seats in time for the extraordinary finale that Dr. Munch built into a climax of resounding force.

Those who have looked over the published facsimile of Mahler's manuscript for his Tenth Symphony are keenly aware of the commendable reconstruction job done by Ernst Křenek. It was he who salvaged the first and third movements—the Adagio and "Purgatorio"—a sleuthing job of major proportions. The notes were splattered over the pages, with exclamations dashed off in the margins as the composer raced against his final hour.

Perhaps not even a musicologist could tell us how close Křenek's realization comes to Mahler's original intent, but we can be grateful that we have what we have of this posthumous symphony. In the Adagio we find a link with Schönberg's "Verklärte Nacht"—chromaticism pushed to its utmost to gain

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a radiance of shimmering dissonances. Yet Mahler's soaring lyricism is never lost; his marvelous melodies and countermelodies are there, as usual, yet with the greater intensity gained from economy.

In the Schubert "Unfinished," which served as the opening selection, Dr. Munch refined the orchestral textures to a serene clarity that was unusual and appealing. One left the concert with the conviction reaffirmed that the symphonic fragments are works of genius. "A Pagan Poem," however, impressed one as the best effort of a highly gifted man.



## Ninth Program

FRIDAY AFTERNOON, DECEMBER 11, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 12, at 8:30 o'clock

FAURÉ.....Prelude to "Pénélope"

DUTILLEUX.....Symphony No. 2, for Large Orchestra  
and Chamber Orchestra

- I. Animato, ma misterioso
- II. Andantino sostenuto
- III. Allegro fuocosco — calmato  
(First performance)

### INTERMISSION

MOZART.....Piano Concerto in E-flat, K. 271  
("Jeunehomme Concerto")

- I. Allegro
- II. Andantino
- III. Rondeau: Presto

RAVEL.....\**"Daphnis et Chloé,"* Ballet, Suite No. 2  
Lever du jour — Pantomime — Danse générale

### SOLOIST

ANIA DORFMANN

Miss DORFMANN uses the Steinway Piano

### ANIA DORFMANN

Ania Dorfmann was born in Odessa, Russia. She appeared there as a prodigy at the age of eleven and was then sent to the Conservatoire in Paris, where she studied for two years with Isidor Philipp. She returned to Russia, and there, still a young girl, she lived through the deprivations of the Russian Revolution. After appearances in western Europe, she came to the United States in 1936. She was soloist with the Boston Symphony Orchestra October 25-26, 1943, and December 19, 1950. Her present appearances are her first in this series.

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### NEW MUSIC MADE KNOWN

The Second Symphony of Henri Dutilleux which is having its first public performance at this week's concerts will

also be widely heard in other cities. Dr. Munch will make it known in New York at the concert on Wednesday, December 16, in Washington on the following evening, and at the fourth concert of the Tuesday series in Boston on December 22. The music will of course be disseminated through the customary channels of radio broadcast. In addition to this it will be included among those works considered for special award by the American International Music Fund. The first performance will be recorded on tape and, together with other works considered eligible, will be deposited in six major libraries of the country for study. Music in the last two seasons of Boston Symphony concerts which has been selected by the board of judges for taping, and in some cases for commercial recording, has included works by Lukas Foss, Alexander Tcherepnin, Alexei Haieff, Easley Blackwood and Bohuslav Martinu.

### SYMPHONY NO. 2, FOR LARGE ORCHESTRA AND CHAMBER ORCHESTRA

By HENRI DUTILLEUX

Born in Angers, January 22, 1916

The *Deuxième Symphonie, pour Grand Orchestre et Concert de Chambre* has been composed by joint commission of the Boston Symphony Orchestra on its 75th anniversary and by the Koussevitzky Music Foundation and is dedicated to the memory of Serge and Natalie Koussevitzky.

The large orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 2 horns, 2 trumpets, 2 trombones and tuba, harp and strings. The chamber orchestra consists of a single oboe, clarinet, bassoon, trumpet, trombone, harpsichord, celesta, timpani, 2 violins, viola and cello.

THE music of Henri Dutilleux was first played by this Orchestra when his First Symphony was introduced to the United States on January 8, 1954.

The composer, writing about his new score, has kindly provided an explanation of his intentions in departing from the classical procedure of a symphony. He states that he has long been interested in composing a work for two orchestras. Already in his First Symphony he showed certain tendencies of this sort, as in the course of the score a small group would often detach itself from the general ensemble.



The plan here is nevertheless quite different; for the orchestra is definitely divided into two groups, of equal importance, to be sure, but having each a life of its own. To the large orchestra, which is normally constituted, there is opposed a real chamber orchestra of twelve musicians who are placed in a semicircle between the conductor and the main orchestra. This placement will inevitably suggest the tradition of the concerto grosso, although the composer has not sought to draw in any way upon this form, nor to rely upon a "prefabricated architecture" which he finds hardly compatible with the expressive purposes of a musician of today.

If the arrangement which he has undertaken enables him to pass from the confidential character of chamber music to full symphonic development, the composer does not make this procedure a general rule. "Very often the two instrumental forms are fused or superimposed (thus permitting incursions into polyrhythm and polytonality). Elsewhere they are opposed in two distinct groups, for it is not the twelve individual musicians but the chamber group as a whole which has the function of soloist.

"In other places there are problems of timbre as well as form which have determined the choice of method. In this epoch when one hears much about stereophonic sound, a musician can be tempted to create

by natural means a sort of sonorous relief by the spatial placement of instruments in something else than the logical order of the classical orchestra. Thus a certain character of sound [*touches sonores*] emitted by the full orchestra will find its equivalent in the chamber orchestra in the nature of a reflection, or again one of the two orchestras will yield suddenly and give place to the vibrations of the other."

These preoccupations with experimental placement are not always primarily in the thoughts of the composer. Having voluntarily submitted to the discipline of writing which implicates a certain formula, he has had to "play the game" (*"jouer le jeu"*) to conform to this situation but not to be its prisoner. Formally, as well as in temperament, the composer attaches a greater importance to his "interior creative impulse than to the intellectual speculations which often entice a composer of our time as he is tempted by the constantly renewed sonorous possibilities due to scientific discoveries."

For this very reason he has not wished to use in his present work any unaccustomed instrument. "The percussion itself is reduced to a modest rôle, and if it is unusual to encounter a harpsichord in a modern orchestra this particularity really betrays a certain nostalgia for eighteenth-century practice."

"The chamber orchestra is composed of the principal representatives of each instrumental family in the large orchestra of which it is, in a sense, a reduction. The full orchestra brings in the other elements, winds in twos, percussion, harp and string quintet.

"The general structure of the work presents nothing exceptional. Let us say merely that it resolutely avoids the sonata form but that, on the other hand, it tends strongly toward the principle of variation. A preference for the monothematic characterizes each of the three movements, and the title 'symphony' must be taken in the broadest sense."

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Dutilleux studied at the Conservatoire with Büsser, the brothers Gallon (Jean and Noël), and Philippe Gaubert. He took the *Premier Grand Prix de Rome* in 1938. In 1944 he became the *Chef des Illustrations musicales* of the French Radio, and later the assistant secretary to the French section of the International Society for Contemporary Music.

His principal works are as follows:

- 1941 — *Sarabande* for Orchestra
  - 1942 — *Danse Fantastique*, for orchestra
  - 1942 — *Quatre Mélodies*, for voice and piano, with orchestra
  - 1943 — *Sonatine*, for flute and piano
  - 1944 — *La Gêble*, for voice and orchestra
  - 1947 — *Sonate*, for oboe and piano
  - 1948 — *Sonate*, for piano
  - 1952-1953 — *Concertino pour 38 instruments*
  - 1953 — *Le Loup*
  - 1954 — *Symphony No. 1*
  - 1959 — *Symphony No. 2*
- Also two ballets, incidental music for the stage and radio.



## Five thousand and YOU

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There are 5,000 Friends of the Boston Symphony Orchestra—individuals who feel that the Orchestra is important enough, both to them and to the entire community, to warrant extra support.

This year, the Boston Symphony Orchestra again calls on the support of its Friends. \$250,000 is needed to meet the Symphony's deficit.

While this is a large amount, it is modest when compared to the Orchestra's total annual budget of nearly \$2,000,000.

No other orchestra in the country has a more favorable ratio between earned income and expenses. No major orchestra anywhere pays its own way.

Help keep great music in Boston! Send in your contribution and be a Friend.

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THE FRIENDS  
of the  
BOSTON SYMPHONY ORCHESTRA  
SYMPHONY HALL  
BOSTON 15, MASSACHUSETTS



Ed Fitzgerald

Charles Munch discusses the score of Henri Dutilleux's Symphony No. 2 with the composer in preparation for its world premiere by the Boston Symphony this afternoon and Saturday night in Symphony Hall.



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# Ania Dorfmann Soloist in Mozart's 'Jeunehomme' Concerto

By Harold Rogers

Every now and again Charles Munch puts together a program packed with more than usual interest—a program including, for instance, a world premiere, a distinguished soloist, a little-known gem, and a sure-fire hit. He has done just this for the Boston Symphony concerts this weekend.

The world premiere is of Henri Dutilleux's Symphony No. 2, a masterful piece of composition and instrumentation. The distinguished soloist is Ania Dorfmann, heard in a buoyant traversal of Mozart's "Jeunehomme" Piano Concerto in E-flat, K.271. Dr. Munch opens with Fauré's Prelude to "Penelope," a gem of limpid musical lights, and he closes with Ravel's "Daphnis et Chloé," good for winding up any concert in a blaze of dithyrambic glory.

M. Dutilleux was in the audience, readily available to rise to the applause after the scintillating reading of his three-movement symphony. This work, for large orchestra and chamber orchestra, had been commissioned for the Boston Symphony's 75th anniversary, now four years in the past; but it was music worth waiting for.

That it is composed in a style not easily classified is to M. Dutilleux's credit. He has a way of his own, yet he does not lose touch with easy though syncopated rhythms, appealing melodies, tonality, or even a tonic major chord like the sustained one with which he concludes.

On these simple foundations, however, he rears up a structure as sophisticated as something that Martinů or Bartók might have done, yet without imitation. He has the same sensitivity to timbre that both Martinů and Bartók possessed—shimmering combinations of sound that evoke strange and wonderful moods of mystery. Yet it is mystery without doctrine—a kind of secular mysticism, one might call it, or at best a pantheistic exaltation of the beauties of nature.

He employs two distinct orchestras, the small group seated in a semi-circle before the conductor, and the large one surrounding it. Yet he does not pit one against the other in the old concerto-grosso style; rather, he uses the smaller group to expand the range of timbre, and blends the two ensembles in a myriad of subtle ways.

The opening Animato, ma misterioso, offers a fascinating combination of Orientalisms, underwater effects, exotic colors, fluttery bits of melody, and great fanning climaxes of contrary motion. The contemplative Andantino sostenuto is more dreamlike—something like the kind of a score one might imagine for a surrealist film, by Jean Cocteau. Yet it is not in any sense on the same level as film music, since there is more than mere skill involved. There is inspiration.

The final Rondeau apparently draws on certain jazz rhythms and "big band" techniques similar to those promoted by Stan Kenton; yet here again one does not wish to pull M. Dutilleux's music down to this level. He has taken this vital material and has elevated it to his level, an artistic one in every sense.

Dr. Munch played the entire work with obvious relish. He nearly always accepts the challenge and carries the day when faced by an intricate and subtle score by a Frenchman.

Miss Dorfmann is not a newcomer to the Boston Symphony concerts, though her appearances have not been so frequent as her sound musicianship de-

serves. She has an intimate touch with Mozart's elegantly turned phrases; she spins them out with an innate sense of rightness. Hers is a gentle way that reaches the heart, the gentle way whereby one attains true power.

## Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the ninth program of the 79th season yesterday in Symphony Hall. Ania Dorfmann, pianist, was the solo artist. The program will be repeated tonight at 8:30.

Prelude to "Penelope" . . . . . Faure  
Symphony No. 2, for Large Orchestra . . . . . Dutilleux  
and Chamber Orchestra . . . . . Dutilleux  
Piano Concerto in E flat, K. 271 . . . . . Mozart  
("Jeunehomme Concerto") . . . . . Mozart  
"Daphnis et Chloé," Ballet, Suite No. 2 . . . . . Ravel

By ROBERT TAYLOR

In his Symphony No. 2, which received its world premiere with the Boston Symphony Orchestra yesterday, the young French composer, Henri Dutilleux, has set himself a virtually impossible task.

It is this: to write music that satisfies the demands of his own artistic temperament (Impressionist, rhapsodic, romantic), and music that shall be, simultaneously, a reflection of his age (scientific, innovating, impersonal). That he should fail to find a way out of this dilemma is not astonishing. He shares it with nine-tenths of the composers of our time.

How he intended to resolve it in his Second Symphony is made plain by the pattern followed, and explained in the program, by Mr. Dutilleux himself. He wanted to write a work that gets away from our conventional ideas of symphonic procedure, and he was interested in exploiting the possibilities of two orchestras. He was also intrigued by the sonorous effects that unusual spatial placement of instruments might yield, being influenced, apparently, by recorded "stereo" sound.

## Scoring Spare

But at the same time he didn't want to be obtrusively clever, a malevolently bright young man. So he kept his scoring relatively spare (a harpsichord is used in a minor role), and harked back to the baroque "concerto grosso" form, by splitting the orchestra into a large segment surrounding a chamber ensemble of about a dozen musicians.

What follows is a rather curious melange in which the two groups alternately dissolve into and contest each other, pulsating cross-rhythms and graphic timbres appear; and the haunting tonal colors and diaphanous veiled textures of French Impressionism are shot through with savage discords and harsh harmonies.

Compared to the products of his contemporaries, Dutilleux's Second Symphony emerges as an ingratiating piece. It is not, despite the self-conscious impulse to be modern, without a slender personal beauty, a dreamy and tranquil contour. But the latter is constantly disturbed as though the composer, frightened by the image of his old-fashioned, romantic instincts, shatters his mirror. The discords are not integral, they are imposed. The characters of "Pel-leas" speak the argot of Mickey Spillane.

The score is in three parts, the first misterioso, the second an andantino sostenuto, and the third, allegro fuocoso-calmato; and only the andantino seems a trifle long. I'm afraid I had some trouble getting adjusted to the scene yesterday. Symphony Hall lacks a "stereo" stage, and from my vantage it looked as if the orchestra had been reshuffled rather than forming two distinct units. Mr. Dutilleux is patently a lively talent, though this symphony falls between two unreconciled aims; and, having flown from France, he was present yesterday to be warmly applauded by the Friday audience.

## Note of Grace

The remainder of the afternoon, which was dominated by contemporary gauls, found Ania Dorfmann providing a needed grace note in a distinguished traversal of Mozart's charming "Jeunehomme Concerto." The work is one of fragile decor; the emotional profundity is there, but inflected ever so briefly and obliquely. Ania Dorfmann's pianism was galant and subtle, replete with a glittering rococo melodic line, but softly reflective as well. The material, from the opening statement, one of Mozart's most revolutionary strokes, was clearly set forth; Ania Dorfmann disclosed a singing tone, an exact sense of proportion, an admirable sympathy with a masterpiece.



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It was an engaging experience to hear Faure's Prelude to "Penelope," and an exciting one to hear the familiar Ravel, even if these overweighted the program. The darkling poetry of Faure's minor lyric was refined to a vibrant whisper, while the radiant extroversion of Ravel's minor score was evoked by Charles Munch with gusto. In terms of sheer sensuous tone, the "Daphnis and Chloe" again offered a thrilling

demonstration of the Boston Symphony's quality as a many-splendored instrument.

Next week the Orchestra will be on tour. Richard Burgin will conduct the coming pair of concerts, Dec. 24 and 26. He has scheduled Bruckner's Fifth Symphony and Moussorgsky's "Pictures at an Exhibition."

## Dutilleux Symphony No. 2 Given Premiere by Munch

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the ninth program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Faure: Prelude to "Penelope"; Henri Dutilleux: Symphony No. 2 (first performance); Mozart: Piano Concerto in E-flat ("Jeune-homme," K. 271); Ravel: Suite No. 2 from the Ballet, "Daphnis and Chloe." Ania Dorfmann was the soloist.

By CYRUS DURGIN

Charles Munch and the Boston Symphony Orchestra yesterday gave first performance anywhere of a remarkable new work, the Second Symphony of Henri Dutilleux. Let me say at the outset of this report that few new scores within memory have asked so much by way of concentrated listening and have yielded so little, the first time through, save fragmentary impressions.

At this point of acquaintance perhaps the most remarkable aspects are less in what one hears—though there are many novel orchestral tints and details—than in the way the work appears to be constructed.

First, the Symphony is written for two orchestras, one large and of the customary components, the other small, arranged in a semicircle before the conductor. In the latter there are four strings, oboe, clarinet, flute, bassoon, horn, trumpet, trombone and harpsichord. The larger group includes an extensive though not exotic, array of percussion.

By his own word, Dutilleux has avoided here both the traditional sonata-allegro form and that of the concerto grosso, and has inclined toward variations upon a theme in each movement. These variations are hard to follow, for there is a high degree of harmonic and rhythmic complexity, resulting in a continuous and rather tight weaving of instruments.

Prevailingly the work is not ultra-dissonant, though there are some wild pages with off-beat percussion and a formidable mass of resonance. These pages are the harder to follow: the very beginning, the slow movement at the end of the finale present less of a problem, and in them one may perceive a true French order and logic. But it is going to take several more hearings before this chronicler will know his way around in this large score.

The impressions quickly derived are of musical abstraction, but abstraction for the sake of beauty, not of experi-

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mentation. This music has passion; it is never dry or austere. Because of so much detail, the outlines of design are not always readily perceptible; nonetheless, there is a sense of remarkable organization here, and of large stature. In these respects, the Second Symphony is music to be reckoned with. In a general sense, Dutilleux is a highly individual, even original, composer.

Dutilleux had come over from Paris for the premiere, and he modestly took two or three bows from his place in the audience.

### Welcome Miss Dorfmann

There was much pleasure in the return, after too long an absence, of that musician's musician, Ania Dorfmann. The Mozart Concerto she played, the so-called "Jeune-homme," is not often heard, and it is one of Mozart's most ingratiating "entertainment" pieces. Miss Dorfmann has a fine way with Mozart, rhythmically vivacious (if not invariably steady!), each phrase nicely moulded, the keyboard technic clean and crisp. The Orchestra and Dr. Munch did well by her in accompaniment, though to my ears the two oboes and the piano disagreed in pitch. For Miss Dorfmann there was a warm reception.

Faure's noble "Penelope" Prelude was somewhat obscured by the bigger and brighter events of the afternoon, though it was superbly performed. It is a short opening piece that could be heard with some frequency.

We had expected a fine, sparkling performance of the "Daphnis Suite, a Munch specialty. But what really happened was such a display of tonal fireworks, at such a vertiginous speed in the General Dance, that it left you breathless. The conductor brought forward Doriot Anthony Dwyer for a deserved personal recognition. Her flute playing had been a marvel.



SEVENTY-NINTH SEASON •

NINETEEN HUNDRED FIFTY-NINE-SIXTY

## *Tenth Program*

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THURSDAY AFTERNOON, DECEMBER 24, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 26, at 8:30 o'clock

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RICHARD BURGIN, *Conductor*

BRUCKNER.....Symphony No. 5, in B-flat major

I. Adagio; Allegro

II. { Adagio

III. { Scherzo: Molto vivace; Trio: Allegretto

IV. Finale: Adagio; Allegro

### INTERMISSION

MOUSSORGSKY.....\*“Pictures at an Exhibition,” Piano Pieces  
(Arranged for Orchestra by Maurice Ravel)

Promenade — Gnomus — Promenade — Il vecchio castello — Tuileries —  
Bydlo — Promenade — Ballet of Chicks in their Shells — Samuel  
Goldenberg and Schmuyle — Limoges: The Marketplace — Cata-  
combs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs —  
The Great Gate of Kiev.



# RICHARD BURGIN

Born in Warsaw, Richard Burgin made his first public appearance at the age of eleven as soloist with the Warsaw Philharmonic Society in 1903. He studied with Lotto and later with Joachim in Berlin and, from 1908 to 1912, with Leopold Auer in St. Petersburg. He has been concertmaster and soloist with the orchestras of Leningrad, Helsinki, Christiania (now Oslo) and Stockholm. As concertmaster he served, before coming to his present position in Boston, under two former conductors of this Orchestra, Messrs. Max Fiedler and Arthur Nikisch. Likewise, he played as concertmaster under Richard Strauss, Schneevoigt and Sibelius. At Stockholm and Christiania he was assistant teacher to Auer in 1916-17. He formed the Burgin quartet, which made numerous tours. In the autumn of 1920 he came

to this country to be concertmaster of the Boston Symphony Orchestra. Since 1936 he has been the associate conductor as well. Mr. Burgin has played a considerable amount of chamber music here, particularly as leader in string quartet recitals. He was made Chevalier of the Legion of Honor in 1955.

## A TOUR OF THE ORIENT

Charles Munch and the Boston Symphony Orchestra have announced their acceptance of an invitation to tour Japan and other East Asian countries in the Spring of 1960. The tour will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

The tour, which is expected to begin on or about May 1st and last six to eight weeks, will open in Japan where the Orchestra will perform in the Osaka Festival. Other Japanese cities will be visited. The President's Program and A.N.T.A. have not confirmed the itinerary for the other East Asian countries but it is anticipated that the Philippines, Formosa and Korea will be included.

This will be the third foreign tour of the Boston Symphony Orchestra. It visited Europe in 1952 and in 1956 it was the first American orchestra to perform in the Soviet Union.

## YOUTH CONCERTS

The Youth Concerts, begun this year, will complete their season with performances on Saturdays, January 9 and March 5; and on Saturdays, January 16 and March 12, when the programs will be repeated. The orchestra consists of 60 players from the Boston Symphony Orchestra and will be under the direction of Harry Ellis Dickson. The concerts begin at 11 o'clock and last one hour. Subscription tickets are still available for the two remaining concerts of each series.

# Burgin to Conduct Bruckner's Fifth

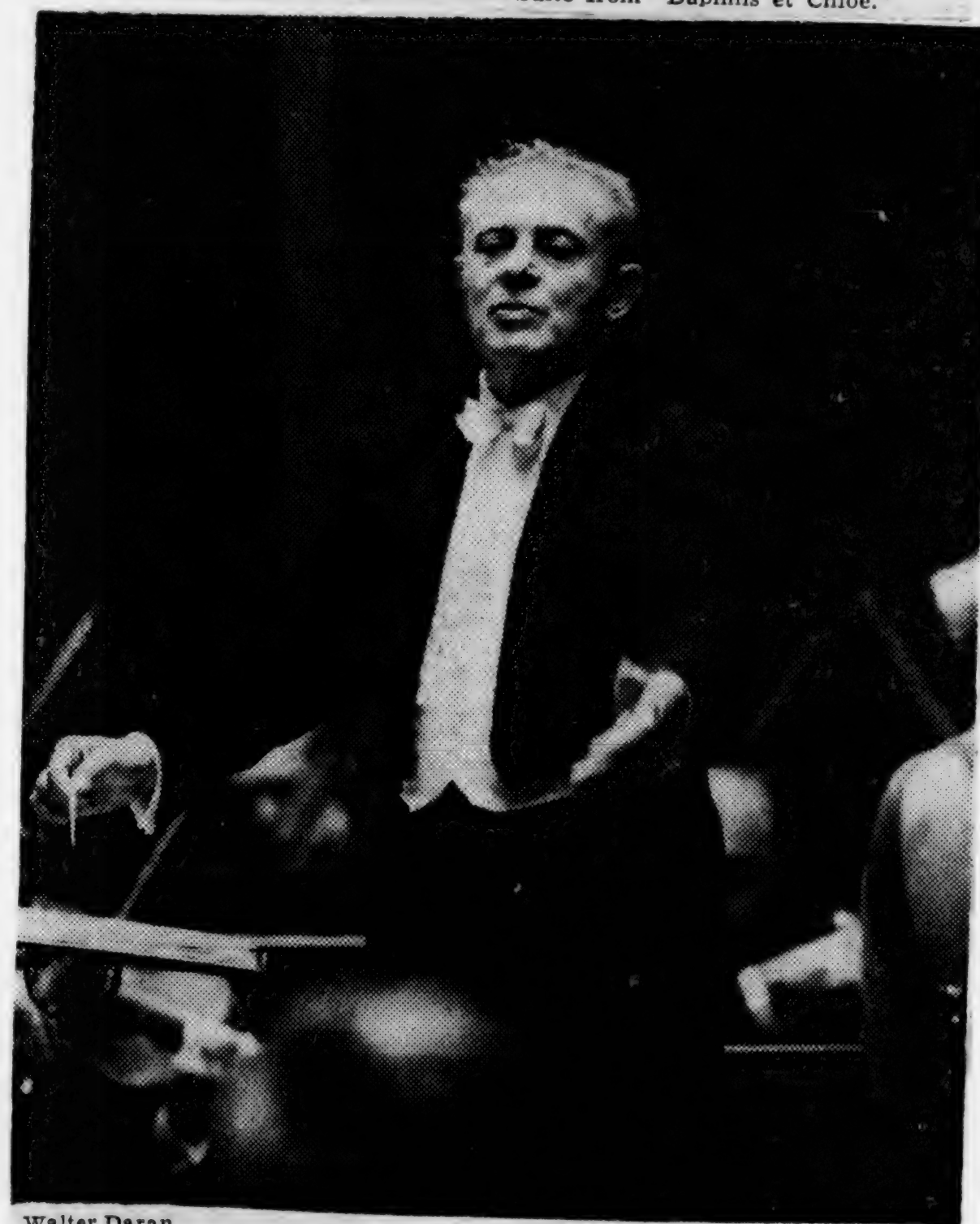
Richard Burgin, concertmaster and associate conductor of the Boston Symphony, will direct the Orchestra's concerts in Symphony Hall this week. The afternoon concert will be given Thursday at 2:15, since Friday will be Christmas Day; the evening concert will be given, as usual, Saturday at 8:30.

consist of the Fifth Symphony, in B-flat, by Anton Bruckner, and the Ravel orchestration of "Pictures at an Exhibition," by Moussorgsky.

Dr. Charles Munch will conduct the fourth Tuesday evening concert at Symphony Hall, Dec. 22 at 8:30. The program:

Faure: Overture to "Penelope"; Dutilleux: Second Symphony; Franck: "Le Chasseur Maudit"; Ravel: Second Suite from "Daphnis et Chloe."

Mr. Burgin's program will



Walter Daran

Richard Burgin, associate conductor of the Boston Symphony Orchestra, will be on the podium for the Symphony Hall concerts Thursday afternoon, Dec. 24, and Saturday night, Dec. 26.



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# Burgin to Conduct Bruckner's Fifth

Richard Burgin, concertmaster and associate conductor in B-flat, by Anton Bruckner, of the Boston Symphony, will direct the Orchestra's concert "Pictures at an Exhibition," by Moussorgsky, in Symphony Hall this week. The afternoon concert will be given Thursday at 2:15, since Friday will be Christmas Day; the evening concert will be given, as usual, Saturday at 8:30. Dr. Charles Munch will conduct the fourth Tuesday evening concert at Symphony Hall, Dec. 22 at 8:30. The program will be: Faure: Overture to "Penelope"; Dutilleul: Second Symphony; Franck: "Le Chasseur Maudit"; Ravel: Second Suite from "Daphnis et Chloe."



Walter Daran

Richard Burgin, associate conductor of the Boston Symphony Orchestra, will be on the podium for the Symphony Hall concerts Thursday afternoon, Dec. 24, and Saturday night, Dec. 26.



## SYMPHONY HALL

**Boston Symphony Orchestra**

Richard Burgin conducted the 10th program of the Boston Symphony Orchestra Friday-Saturday series yesterday afternoon at Symphony Hall. The program included the following:

Symphony No. 5, in B-flat major  
Bruckner  
"Pictures at an Exhibition," Piano Pieces  
Moussorgsky

(Arranged for Orchestra by Maurice Ravel)

*Dec 25, 1959*  
By JULES WOLFFERS

The time has come to call a halt to the squabbling about Anton Bruckner. The plain truth is that the composer is neither the giant his proponents hail him nor the pigmy his opponents decry him. He is somewhere between the two, a worthy composer who wrote much good music and who almost might be called great were it not that he lacked the saving grace of humor and that he could never bear to call a halt.

His work are worth the bearing and, at wisely-spaced intervals, the rehearing. We are indebted to Richard Burgin who yesterday rectified an over-long neglect of the Bruckner Fifth. Not since 1901 has the Boston Symphony played the work and this was definitely before our time. But then Mr. Burgin has made something of a specialty of righting wrongs and repairing omissions. The more power to him as a fine musician and devoted interpreter whose modesty and unassuming manner cannot hide his talents from the perceptive hearer.

**Correct Version**

It is doubtful if there are many other conductors who can do so much with Bruckner as does the associate conductor of the orchestra. He makes the most of all that is stirring and impressive. He knows how to gloss over the weak-

er repetitions, the sometimes pointless sequences.

Yesterday the orchestra played what had generally been regarded as the correct version. It seems, however, that ardent Brucknerites consider this edition as rank heresy. They point to the original, unrevised manuscript as the only true writing and roundly bedevil the Bruckner disciples who suggested changes which the master accepted and authorized. But there is no doubt at all on which side we're on. The version Mr. Burgin conducted yesterday is twenty minutes shorter than the unrevised edition and this is the most cogent of all arguments!

Hearing the Bruckner yesterday we were reminded again of the composer's grandeur and impressiveness. How close he came to greatness! If only he could have confined himself to creating instead of propounding! If only he would not have insisted on the last word! If only he might have left a little something to the hearers' imagination! But then, it would not have been Bruckner. Well, perhaps automation with its enormous expansion of leisure time may solve the Bruckner problem in this country. And we are grateful for him, longeurs and all.

**Rather Sparse**

It is worth noting that yesterday's audience was rather sparse for a sold-out subscription series concert. Probably it was more belated Christmas shopping needs than the Bruckner but while there were a few hardy Bravos the general audience reaction was only tepidly cordial.

And to make it up to the siza-

ble contingent of younger people who take over their parents' and uncles' and aunts' seats during the school holidays, Mr. Burgin gave them the glitter and excitement of Ravel's orchestral arrangement of Moussorgsky's "Pictures." Truly this is children's music for Ravel blew up the composer's tribute to his artist-friend into a three-ring circus. The work is much better heard in its original piano version but the sounds, noises, banging and swooshing that Ravel incorporated does set the ears a-buzzing and the blood a-tingling. And who can resist a circus anyway.

The concert was given yesterday to avoid a concert on Christmas day. The program will be repeated tomorrow evening.

## Conducts Bruckner's Fifth And Moussorgsky 'Pictures'

*CSM*

By Harold Rogers

*Dec 26, 1959*

When Herbert von Karajan conducted Bruckner's Eighth Symphony here in November, his listeners sat in a kind of fascinated reverence for an hour and 25 minutes. Three years earlier the same thing happened when Carl Schuricht conducted the Bruckner Seventh, which only lasted an hour. Both men, it will be recalled, stood before the Vienna Philharmonic when the noted orchestra came through on tour.

These successes may have encouraged Richard Burgin, associate conductor of the Boston Symphony to revive the Bruckner Fifth. It indeed needed reviving, having been heard last by the Boston Symphony in 1901. But one wonders if Mr. Burgin were well advised to program the Fifth on the day before Christmas—a day when, for reasons of last-minute Christmas shopping, the patience of many listeners is anything but completely settled. A good many of them evidently knew at the

outset what their problems would be, and didn't come at all. Some of those who did come found the 55 minutes of the Fifth somewhat soporific, if not a downright nuisance.

Why the failure of the Fifth, in view of the major Boston successes of the Seventh and Eighth? Timing, perhaps, as already pointed out. It may be, too, that von Karajan and Schuricht have a more intimate knowledge of Bruckner's style and meaning.

But the main flaw, it would seem, is the Fifth itself. It is not one of Bruckner's best. It is verbose, long-winded, and overdeveloped.

It was with great relief therefore that we came to Mr. Burgin's post-intermission piece—Moussorgsky's "Pictures at an Exhibition" in Ravel's brilliant arrangement. It was deeply satisfying to stroll through these musical galleries once again and to respond to the marvelous grotesqueries of each episode.



HOME - DEC 25, 1959

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tomorrow night at 8:30, the 10th program of the "regular" series. Richard Burgin, concertmaster and associate conductor, presented the Symphony in B-flat, No. 5, by Anton Bruckner, and Moussorgsky's "Pictures at an Exhibition" in the orchestration by Ravel.

#### By CYRUS DURGIN

Richard Burgin makes a handsome Christmas gift to musical Boston, in the form of the first Boston Symphony performance since 1901 of the Fifth Symphony of Anton Bruckner. Furthermore, yesterday afternoon, it was pre-

sented in a performance of exceptional refinement and virtuosity. Though he has accomplished numerous fine things in his periodic appearances with baton, Mr. Burgin surely reached a new peak in this long and most exacting score.

The Bruckner Fifth, perhaps even more than its symphonic fellows by the eccentric Austrian, has been the victim of sometimes heated controversy between partisans of the original version and the revised edition by Franz Schalk. Perhaps, one day, a profound scholar will be able to assay the differences and at least write a reasoned and informa-

tive conclusion as to the relative values of Bruckner's first notation and the emendations of others.

Mr. Burgin, as dedicated, honest and perceptive musician as you will find anywhere, used this week the Franz Schalk edition, which excises 130-odd measures of the finale, and adds for the final peroration three trumpets, three trombones and contra-bass tuba.

Cutting 130-odd measures of recapitulation may have been questionable. The extra brass surely is not, for it adds a weight and power to emphasize the grandeur of the chorale-like passage which it re-

inforces. But the Symphony is very long, and consequently demands extended concentration that ultimately becomes fatiguing. The practicality of revision, per se, is not necessarily reprehensible. It is largely a matter of taste and preference. One must also remember that for all his talent, the solitary and naive Bruckner was not infallible in his technic.

All the symphonies of Bruckner, nonetheless, must be taken upon their own terms. His visions were of an extraordinary grandeur, sometimes of true exaltation. The stop-and-go nature of the first movement of the Fifth, its frequent pauses and abrupt changes of material and mood may at first be puzzling. Heard with sufficient frequency, I suspect they will assume their own logic and sequence of pattern.

The important aspect of this work is its heroic, monumental character, and second only is its web of masterful counterpoint. The proclamative brass, the alternations of lyrical song, the rippling rhythms with their intimation of folk music, the adagios of second and fourth movements which in emotional quality take flight and soar, all these are familiar and treasureable aspects of a composer peculiarly great. There is not a measure common or indiffer-

ent, and not a measure without beauty.

There was not a measure without beauty, either, as a matter of performance. For the time, the Boston Symphony was a different orchestra, strong but silken in tonal quality, the brass playing miraculously soft when required, everything "singing" for the course of an hour.

Moussorgsky's "Pictures," in the instrumental wizardry of Maurice Ravel, could not fol-

low Bruckner without losing something of their admirable but very theatrical effect. That Mr. Burgin conducted this work with as much polish or subtlety could not be claimed, but he did set forth the pictures with high intensity. For this occasion, that did the trick.

The afternoon concert this week was advanced to Thursday, since today is Christmas. This week marks the beginning of music director Charles Munch's Winter vacation, during which two other conductors, in addition to Mr. Burgin, will direct. Next week Aaron Copland will present Purcell's Fantasias for Strings; the C minor Symphony, No. 95, by Haydn; William Schuman's "New England Triptych"; Rounds for String Orchestra by Diamond, and Copland's own First Symphony.



## Eleventh Program

FRIDAY AFTERNOON, JANUARY 1, at 2:15 o'clock

SATURDAY EVENING, JANUARY 2, at 8:30 o'clock

AARON COPLAND, *Guest Conductor*

PURCELL.....Fantasias for Strings  
 No. 2, in B-flat major  
 No. 4, in C minor  
 Fantasia on One Note, in F major  
*(First performance at these concerts)*

HAYDN.....Symphony in C minor, No. 95  
 I. Allegro  
 II. Andante cantabile  
 III. Minuetto; Trio  
 IV. Finale: Vivace

SCHUMAN.....New England Triptych: Three Pieces  
 for Orchestra after William Billings  
*(First performance at these concerts)*

INTERMISSION

DIAMOND.....Rounds for String Orchestra

COPLAND.....First Symphony  
 I. Prelude  
 II. Scherzo  
 III. Finale



## AARON COPLAND TO TOUR WITH THIS ORCHESTRA

Charles Munch has invited Aaron Copland to join the Boston Symphony Orchestra as guest conductor on the Orchestra's Far Eastern tour which will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six- to eight-week tour with Dr. Munch, the Orchestra's Music Director, and Associate Conductor Richard Burgin. The tour, the Orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.



Walter Strate

Aaron Copland, American composer, has been invited to conduct the concerts by the Boston Symphony Orchestra on Friday after-

noon and Saturday night, Jan. 1-2, in Symphony Hall.

Jan 2, 1960  
Herald  
**Symphony Concert**

The Boston Symphony Orchestra, Aaron Copland conducting, presented the 11th program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30.

Fantasias for Strings.....Purcell  
Symphony in C Minor, No. 95...Haydn  
New England Triptych: Three Pieces  
for Orchestra after William Billings.....Schuman  
Rounds for String Orchestra.....Diamond  
First Symphony.....Copland

By ROBERT TAYLOR

In the absence of Charles Munch, who is taking a winter vacation, Aaron Copland conducted the New Year concert of the Boston Symphony Orchestra yesterday. He gave us music that was old yet unfamiliar; American music; valid experiments; and a rousing early work of his own. The afternoon was a brilliant illustration of the art of making a program.

Not the least of its delights was the conducting of Mr. Copland himself, scrupulous, firm in outline and touched by warmth and expressivity. Tempi throughout seemed to me judicious, the point of view imaginative. Wiry and lean as an exclamation point, Mr. Copland was the visible embodiment of the whiplash, linear modern works on the program; but his phrasing of Purcell and Haydn was equally persuasive and stylistically exact.

### Neglected Works

Purcell's three fantasias have never been done at these concerts before, a situation bespeaking the incredible neglect which, for some reason, surrounds the composer. They are masterly. Aside from novelty, their harmonic procedure is so original that they bring us plumb into the 20th century.

The fantasias provided a perfect frame for the program,

linking the scores at the close with the methods of a 17th century English genius. Rich in texture and melodic decor too, these brief pieces display the exquisite rococo delicacy of a Vermeer interior.

They sum up the workmanship of an era, but the lucid highlights and brocaded surfaces are crowded with bold details unobtrusively reflecting into our own time. The transposition for modern strings by Andre Mangeot is very good, indeed.

It was also pleasurable to hear the C minor symphony of Haydn, from the Salomon set. Mr. Copland's approach avoided overstatement in this rarely-done score and the cantabile playing of Samuel Mayes during the Minuetto was soaring and lyrical. There was a sprightly, natural coherence to the treatment in which Haydn's spacious spirit attained a winning resilience.

The New England Triptych is, I think, one of William Schuman's most fully-realized works, though I remained of two minds about it. The music (another first performance) is an homage to William Billings, the colonial hymn-writer and patriot; and it is beguiling to encounter a contemporary composer so inspired by the American heritage. Schuman has been most successful in capturing the rugged, fervent idealism of Revolutionary days, the mood of an ancestral portrait retained in modern hues.

### Gaudy Brass

But at the same time the work, with its evocative timpany and gaudy brass, is a trifle overblown in its themes. One is reminded of an epic Cinemascope production of the Revolutionary War. Sheer size dwarfs meticulous attention to historic truth, and overstatement mars emotional meaning. Nonetheless much of the atmosphere comes through, in the rattling drums and grass roots religious tunes, and the Triptych has real indigenous power as well as being over-elaborate.



# AARON COPLAND TO TOUR WITH THIS ORCHESTRA

Charles Munch has invited Aaron Copland to join the Boston Symphony Orchestra as guest conductor on the Orchestra's Far Eastern tour which will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six- to eight-week tour with Dr. Munch, the Orchestra's Music Director, and Associate Conductor Richard Burgin. The tour, the Orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.



Walter Strate

Aaron Copland, American composer, has been invited to conduct the concerts by the Boston Symphony Orchestra on Friday after-

noon and Saturday night, Jan. 1-2, in Symphony Hall.

## *Jan 2, 1960* *Herald* **Symphony Concert**

The Boston Symphony Orchestra, Aaron Copland conducting, presented the 11th program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30.

Fantasias for Strings.....Purcell  
Symphony in C Minor, No. 95.....Haydn  
New England Triptych: Three Pieces for Orchestra after William Billings.....Schuman  
Rounds for String Orchestra.....Diamond  
First Symphony.....Copland

By ROBERT TAYLOR

In the absence of Charles Munch, who is taking a winter vacation, Aaron Copland conducted the New Year concert of the Boston Symphony Orchestra yesterday. He gave us music that was old yet unfamiliar; American music; valid experiments; and a rousing early work of his own. The afternoon was a brilliant illustration of the art of making a program.

Not the least of its delights was the conducting of Mr. Copland himself, scrupulous, firm in outline and touched by warmth and expressivity. Tempi throughout seemed to me judicious, the point of view imaginative. Wiry and lean as an exclamation point, Mr. Copland was the visible embodiment of the whiplash, linear modern works on the program; but his phrasing of Purcell and Haydn was equally persuasive and stylistically exact.

## **Neglected Works**

Purcell's three fantasias have never been done at these concerts before, a situation bespeaking the incredible neglect which, for some reason, surrounds the composer. They are masterly. Aside from novelty, their harmonic procedure is so original that they bring us plumb into the 20th century.

The fantasias provided a perfect frame for the program,

linking the scores at the close with the methods of a 17th century English genius. Rich in texture and melodic decor too, these brief pieces display the exquisite rococo delicacy of a Vermeer interior.

They sum up the workmanship of an era, but the lucid highlights and brocaded surfaces are crowded with bold details unobtrusively reflecting into our own time. The transposition for modern strings by Andre Mangeot is very good, indeed.

It was also pleasurable to hear the C minor symphony of Haydn, from the Salomon set. Mr. Copland's approach avoided overstatement in this rarely-done score and the cantabile playing of Samuel Mayes during the Minuetto was soaring and lyrical. There was a sprightly, natural coherence to the treatment in which Haydn's spacious spirit attained a winning resilience.

The New England Triptych is, I think, one of William Schuman's most fully-realized works, though I remained of two minds about it. The music (another first performance) is an homage to William Billings, the colonial hymn-writer and patriot; and it is beguiling to encounter a contemporary composer so inspired by the American heritage. Schuman has been most successful in capturing the rugged, fervent idealism of Revolutionary days, the mood of an ancestral portrait retained in modern hues.

## **Gaudy Brass**

But at the same time the work, with its evocative timpany and gaudy brass, is a trifle overblown in its themes. One is reminded of an epic Cinemascope production of the Revolutionary War. Sheer size dwarfs meticulous attention to historic truth, and overstatement mars emotional meaning. Nonetheless much of the atmosphere comes through, in the rattling drums and grass roots religious tunes, and the Triptych has real indigenous power as well as being over-elaborate.



David Diamond's Rounds for String Orchestra struck me as being the single dud on the program, using the technically simple device of the round ("Three Blind Mice," for instance) to produce music of exceptional aridity. The flabby, contrived exercise seemed to me to have all the artistic impulse of an academic discourse on the sand-flea; but it did underscore the

excessively cerebral element in modern American music.

As if in compensation, Mr. Copland then gave us his own First Symphony, a work so robust, ingenious and refreshing that faith was restored. Conducted with marvelous vigor, the Symphony's thrusting rhythms, declamatory excitement, flashing color and tart polyphony emerged with striding force. The energy and drive of the piece is undeniable; it is the sound of a new voice glorying in its skill, its authority, the resonant voice of youth. It still stirs one, and the First Symphony is still first-rate.

Next week William Steinberg will be guest conductor. He has scheduled Haydn's Symphony No. 99, in E flat Strauss's "Tod und Verklärung," Op. 24 and Mahler's Symphony No. 1, in D major.

## Varied Program Includes His Own First Symphony

CSM By Harold Rogers Jan 2, 1960

It would come as no news if one were to say that Aaron Copland is the best-known American composer, both here and abroad. This is a position he has long held and one in which he is secure. It does come as some news that he is blooming into a first-rate conductor; and it is doubtless for this reason, plus his fine international reputation as a composer, that Charles Munch has chosen him to be the Boston Symphony's guest conductor on its forthcoming tour of the Far East in May.

This weekend Boston audiences are having a splendid opportunity to observe Mr. Copland in action as a conductor. In recent years he has occasionally shared a portion of a program, but this time the Symphony Hall concerts are entirely under his guidance. He chose a program packed with interest, and he brought it off with colors flying.

He conducted five selections in all, two of which were being heard for the first time at these concerts. One of these consisted of three of Purcell's Fantasias for Strings. The writing here, as in nearly everything Purcell set his hand to, bears the stamp of a musical individuality that was fearlessly original. If he were with us today, his music—just as it is—would doubtless be criticized by some for its "modernisms." The fantasias are full of surprises—acerb dissonances, inventive forms, unexpected harmonic resolutions.

The second Symphony Hall premiere was of William Schuman's New England Triptych: Three Pieces for Orchestra after William Billings. Mr. Schuman, as nearly everyone knows, is president of the Juilliard School of Music. Mr. Billings, as fewer people know, was our colonial self-taught composer, as ruggedly individual as Purcell, though a diamond in the rough.

The Schuman-Billings combination is excellent—productive of a virile style that sings of early American fortitude, sturdy faith, and a clear vision of the future. Consisting of an anthem, a hymnlike threnody, and a patriotic march, Mr. Schuman's Triptych spreads out like the panorama of an epical mural.

Between the Purcell and the Schuman, Mr. Copland inspired his musicians in a thoroughly winning performance of Haydn's Symphony in C minor, No. 95,

thus displaying an ability with the classicists that quite equals what he can do for the moderns.

After intermission he gave us David Diamond's Rounds for String Orchestra, a jovial piece written before the days in which Mr. Diamond apparently became angry with himself. Mr. Copland then closed with his own First Symphony, composed in Paris in 1924 when he was under Nadia Boulanger's tutelage. As a member of the Boulangerie he has learned and practiced the clean cuisine of an impeccable beat in conducting, said to be an attribute characteristic of Mademoiselle Nadia.

His symphony sounds as interesting today as it must have at its premiere in 1925 when it was played by Walter Damrosch and the Symphony Society of New York. The middle Scherzo is a delight of syncopated rhythms, ticking away in variations of triple time (with a strong Latin-American flavor). In the finale, Mr. Copland begins to get a little angry—just pleasantly so and not to the unnerving degree that he sometimes reached in his middle period (when he was possessed by augmented and diminished octaves).

One could not help being impressed throughout by Mr. Copland's sincere, unassuming, and forthright manner. It was not surprising that his listeners gave warm expression to their response.



## Copland Symphony Guest, Introduces Schuman Work

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By CYRUS DURGIN

Aaron Copland is guest conductor this week of the Boston Symphony Orchestra, presenting a program two-fifths of 18th Century music, and three-fifths from the 20th. Since Mr. Copland will share conducting responsibilities with Charles Munch and Richard Burgin on the Orchestra's Far East tour, next Spring, it was most interesting to hear him in a variety of scores for in his previous appearances here he has been mostly the interpreter of his own music.

Both the nature of the program and the way he presented it indicated plainly enough, I think, Mr. Copland's own taste in music and performance. That is to say, he is strictly a modern, who likes things to go "straight," simply, accurately and thereby make their own effect. To romanticize or poetize appears alien to his temperament.

In consequence, yesterday was an afternoon of crisp music-making, and a little dry. Things went well, on the whole, despite a near-disaster in the beginning of the trio in Haydn's menuet. Not unnaturally, the three modern scores seemed most to arouse his powers, and there was no lack of rhythmic drive or of forceful accents.

His baton technic is his own, somewhat angular, often in a bit of a hurry, especially when the meter or the tempo changes, a little too spare, for my taste (and the good of the music, I think), in the appli-

cation of those illustrative signals which can govern richness and clarity of details. But the how of a conductor's working is something between him and his players, and whatever works is practical and, for the situation, desirable.

The high point was first Boston Symphony performance of William Schuman's New England Tryptych, generated by three tunes of William Billings, concluding with a superb construction on the hymn and marching tune, "Chester." This is very fine music, the three movements clearly differentiated, having that vitality and "inevitable" quality of first rate creation, and all superlatively orchestrated. Here is a work we ought to welcome as a repertory piece.

The program was too long, but which one piece might have been omitted is hard to say. Purcell's delectable Fantasias and the wonderfully elegant and organic Haydn Symphony were fine contrast to modernity. Diamond's Rounds, pleasantly remembered from the lengthening past, deserved a hearing.

As for Copland's own First Symphony, in its revised version, it, too, was more than a little interesting, though the composer has written much better music in later years. This work is too long, and it is derivative, even borrowing some trifles from the Debussy-Ravel-Faure clan for its meandering prelude.

The scherzo, of the three movements, is most compact, best expressed. With the grinding dissonances (those now peculiarly old-fashioned souvenirs from the Terrible Twenties) and the iterated, hard-slugging chords of the finale, we are faced with mannerisms of an earlier time, mannerisms with more shock value than logic of compositional procedure or substance of viable musical ideas. Now that we have

heard it again, requiescat in pace.

## THREE FANTASIAS FOR STRINGS

By HENRY PURCELL

Born in London circa 1659; died at Dean's Yard, Westminster, November 21, 1695

These Fantasias were composed in four string parts in 1680.\* Three of them, including the Fantasia on One Note, were performed at a Berkshire Festival concert under Dr. Munch on July 12, 1952. The present performances are the first in the Boston concerts of this Orchestra.

HENRY PURCELL, who, in the space of his thirty-odd years gave England music which is still considered unsurpassed in that country, lived in a period shortly after the Golden Age of Elizabeth and her madrigalists, many years before the era of Pope, Handel, and Dr. Samuel Johnson. When Purcell composed his brace of Fantasias (sometimes called "fancies") in 1680, these three notables were within a few years of being born. This was the England of Samuel Pepys and

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The autograph Fantasias of Purcell consist of three in three parts, nine in four parts, one in five parts (which is the Fantasia on One Note), and two more in six and seven parts which are labelled "In Nomines." Blank pages between these categories suggests the composer's intention of later adding to them.

Dryden. In Italy, Corelli (whose music Purcell may not have known) was in the ascendant, Domenico Scarlatti was unborn, and Vivaldi was an infant in Venice. The British King (Charles II) preferred the French music of the Court of Louis XIV, where Lully was in power. Couperin was a boy of twelve, and Rameau was not to be born for three years. The influence of the seventeenth century instrumentalists of Italy was just coming into favor and soon touched Purcell, but not yet in his Fantasias, which are innocent of a figured bass, and are developed in the close, sinuous manner of vocal counterpoint. These Fantasias, according to Philip Heseltine in a preface to the score of thirteen of the Fantasias as edited by André Mangeot,\* "are essentially in the tradition of the Elizabethan polyphonists, despite their startling originality. They are the last heirs of the sixteenth century, rather than the ancestors of the eighteenth. They stand at the end of a great period of English instrumental music, the crowning glory of a century and a half of rapid and continuous development. The music belongs to a time before the art of writing had become all top and bottom, before it had been corrupted by that most bestial invention, the figured bass. . . ."

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ye 4-part Fantazias." The four voices are without continuo and were probably intended for a consort of viols, two treble, one tenor and one bass. The music is quite suitable, however, for a modern string quartet. The Fantasia on One Note adds a viola part to the quartet, this part consisting of a repetition of the drone-note on the dominant around which the other voices are woven.

A. Eaglefield Hull has written as follows about the Fantasias in *Cobbett's Cyclopedic Survey of Chamber Music*:

"For what object Purcell intended the fantasias is not precisely known. A good deal of his music was written for the sheer pleasure of home performance amongst his friends. Pepys and Evelyn are witnesses to this laudable custom. There were many, in those troublous times, 'who choose rather to fiddle at home than to go out and be knocked on the head abroad.' But Purcell's elaborate plan points to some more important aim. They may have been written to the order of the king — the dates on many of them point to a close application — or for special performance in one or other of the first public concert-rooms which were opened in that very year, 1680. On the other hand, it is possible that these works have never been heard at all until their recent performance in 1927.

"Be this as it may, the artistic value of these fantasias is very great.

They are cast in the form of the Elizabethan *Fancy*. A theme is given out, and the parts enter in close imitation. This is carried on for a time, when another theme enters, and is treated similarly. Most of these fantasias, or fancies, are in different sections, which are joined on without a break, and the speed generally changes twice. Purcell usually marks the speed in English, thus: 'Trio I, moderate, quick, drag'; 'Trio II, moderate, brisk, slow'; and so on.

"The longest fantasia in its entirety is only seventy-three bars; many of them are only forty or fifty. The themes themselves are always distinguished, and the workmanship is exquisite, the harmony and polyphony being of the finest. The final brisk movement is often of the nature of a jolly hornpipe. There are many bold points, justifiably brought about by the imitation, which is always continuous. Purcell here took up the old tradition of the Elizabethan polyphonists, and leapt over the new harmonic period, then just setting in, to the thought of the present day. His polyphonic procedure in this respect might well have been taken for the model of the so-called linear counterpoint of twentieth-century composers.

"The pieces possess many marvellous passages. At times one might

be listening to the sweet polyphony of Byrd; at others to the hard, rasping counterpoint of Heinrich Kaminski or Busoni. Certain passages have the poetry of Schumann, others the rhythmical vigour of Beethoven, or the hearer suddenly finds himself amongst a shower of intricate scholastic fireworks, equalled only by Bach in his *Kunst der Fuge*. The surprises in rhythm and cadence are as charming as they are continual; and it is difficult to imagine that the transposition from the viols to modern string instruments has done the pieces any harm at all, especially as the slightly different compass of the instruments enables crossing of parts to be avoided altogether by a transposition to a key one tone higher. Messrs. Heseltine and Mangeot have indeed made the world a precious gift by bringing these treasures to light, and making them available to chamber music parties."

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#### ENGLAND'S GREAT COMPOSER

THE three-hundredth anniversary of Henry Purcell's birth has been widely celebrated in England, although there is no certainty of the year as 1659. If that year is correct, it may have been a few months later that his likewise illustrious father delighted Samuel Pepys, and caused that connoisseur of music to note in his diary on February 21, 1660: —

"Met with Mr. Lock\* and Pursell, Masters of Music, and with them to the Coffee House, into a room next the water, by ourselves, where we spent an hour or two. . . . Here we had variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made on these words: 'Domine salvum fac Regem,' an admirable thing."

Henry Purcell, Junior, born in a musically insular England, to which Corelli and the other advanced Italian instrumentalists were hardly accessible, was yet able, by the direct appeal of his melodic and dramatic genius, the fortification of court patronage and his position as organist of Westminster Abbey, notably to increase his country's interest in music. The vogue held until fifteen years after his death, when Handel, himself then a young man of twenty-five, outshone the rather slim grace of the Englishman's music by the breadth, and grandeur of his choral style, the superior, continental amplitude of his organ music and *concerti grossi*. "Like so many fine musicians of that time," writes Rolland, "he was swallowed up in Handel, just as a stream of water loses itself in a river. But there was nevertheless in this little spring a poetry peculiar to England, which the entire work of Handel has not — nor can have."

For many years the genius of Purcell was worshipped — within the

\* Mathew Locke (c. 1630-1677).



pages of the dictionaries, if little where else. Dr. Charles Burney, the eighteenth-century historian of unrestrained opinions, was as rapturous about Purcell as he was virulent about Dr. Blow, "who did himself the honor to call Purcell his scholar." After four pages of musical quotations headed, "Specimens of Dr. Blow's Crudities," in which many of the "unaccounted millions" of faults in counterpoint are marked with the assiduity of a Beckmesser, Dr. Burney expanded into particularized eulogies of Henry Purcell's works and thereby long kept alive an interest and regard for this composer.

He made this true prophecy: "Purcell was such an excellent cultivator of his farm in Parnassus, that its crops will be long remembered, even after time has devoured them."

Purcell has been remembered in the last century by various Purcell commemorations, and by organizations dedicated to the furtherance of Purcell performances, and the publication of his works — the Purcell Club (1836-63), the Purcell Operatic Society, the Purcell Society (founded 1876). Despite the very extensive Purcell literature in England — Grove's Dictionary gives him twenty-five pages — it will be of interest to turn to that finely sensitive specialist of the seventeenth century, Romain Rolland\*: —

\* From "Handel," by Romain Rolland, 1916.

"In his short life he had produced a considerable amount of work: operas, cantatas, religious music, and instrumental pieces. He was a cultured genius, and intimately acquainted with Lully, Carissimi, and the Italian sonatas, at the same time very English, possessing the gift of spontaneous melody, and never losing contact with the spirit of the British race. His art was full of grace and delicacy, much more aristocratic than that of Lully. He is the Van Dyck of music. Everything of his is of extreme elegance, refinement, ease, slightly *exsangue*. His art is natural: always steeped in the country life which is indeed the source of English inspiration. There are no operas of the seventeenth century where one finds fresher melodies which are more inspired and yet of a popular character. This charming artist was delicate, of a weak constitution, somewhat feminine in character, feeble, and of little stamina. His poetic languor was his strongest appeal, and at the same time his weak point; he was prevented from following his artistic progress with the tenacity of a Handel. Most of his works lack finish. He never tried to break down the final barriers which separated him from perfection.\* His musical compositions are sketches of genius with strange weaknesses. He produced many hastily finished operas with singular awkwardnesses in the manner of treating the instruments and

\* H. C. Colles claims a significant exception in "Dido and Æneas": "The more it is studied, the more confidently can we assert its flawlessness as one of the masterpieces of music drama, and the only English one."

the voice — ill-fitting cadences, monotonous rhythms, a spoilt harmonic tissue, and, finally, in his larger pieces and those of grander scale, there is a lack of breath, a sort of physical exhaustion, which prevents him reaching the end of his superb ideas. But it is necessary to take him for what he is, one of the most poetic figures in music — smiling, yet a little elegiac — a miniature Mozart eternally convalescent. Nothing vulgar, nothing brutal, ever enters his music. Captivating melodies, coming straight from the heart, where the purest of English souls mirrors itself. Full of delicate harmonies, of caressing dissonances, a taste for the clashing of sevenths and seconds, of incessant poisoning between the major and minor, and with delicate and varied nuances of a pale tint, vague and slightly blurred, like the springtime sun piercing through a light mist. . . ."

J. N. B.

NEW ENGLAND TRIPTYCH  
THREE PIECES FOR ORCHESTRA (AFTER WILLIAM BILLINGS)  
By WILLIAM HOWARD SCHUMAN  
Born August 4, 1910, in New York City

William Schuman composed his New England Triptych in the spring of 1956. The score was commissioned by Andre Kostelanetz, who conducted the first performance on October 28, 1956, in a concert of the Symphony Orchestra of the University of Miami.

The following instruments are used: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

THE following information was furnished by the composer for early performances of the New England Triptych:

William Billings (1746-1800) is a major figure in the history of American music. The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings and it is this sense of identity which accounts for my use of his music as a point of departure. These



pieces do not constitute a "fantasy" on themes of Billings, nor "variations" on his themes, but rather a fusion of style and musical language.

### I. *Be Glad Then, America*

Billings' text for this anthem includes the following lines:

Yea, the Lord will answer  
And say unto his people — behold!  
I will send you corn and wine and oil  
And ye shall be satisfied therewith.

Be glad then, America,  
Shout and rejoice,  
Fear not, O land,  
Be glad and rejoice.  
Hallelujah!

A timpani solo begins the short introduction which is developed predominantly in the strings. This music is suggestive of the "Hallelujah" heard at the end of the piece. Trombones and trumpets begin the main section, a free and varied setting of the words "Be Glad Then, America, Shout and Rejoice." The timpani lead to a middle fugal section stemming from the words "And Ye Shall be Satisfied." The music gains momentum and combined themes lead to a climax. There follows a free adaptation of the "Hallelujah" music with which

Billings concludes his original choral piece and a final reference to the "Shout and Rejoice" music.

### II. *When Jesus Wept*

When Jesus wept, the falling tear  
In mercy flowed beyond all bound;  
When Jesus groaned, a trembling fear  
Seized all the guilty world around.

The setting of the above text is in the form of a round. Here, Billings' music is used in its original form, as well as in new settings with contrapuntal embellishments and melodic extensions.

### III. *Chester*

This music, composed as a church hymn, was subsequently adopted by the Continental Army as a marching song and enjoyed great popularity. The orchestral piece derives from the spirit both of the hymn and the marching song. The original words, with one of the verses especially written for its use by the Continental Army, follow:

Let tyrants shake their iron rods,  
And slavery clank her galling chains.  
We fear them not, we trust in God,  
New England's God forever reigns.  
The foe comes on with haughty stride,  
Our troops advance with martial noise;  
Their vet'rans flee before our youth,  
And gen'als yield to beardless boys.

## Twelfth Program

FRIDAY AFTERNOON, JANUARY 8, at 2:15 o'clock

SATURDAY EVENING, JANUARY 9, at 8:30 o'clock

WILLIAM STEINBERG, *Guest Conductor*

HAYDN ..... Symphony in E-flat, No. 99

- I. Adagio; Vivace assai
- II. Adagio
- III. Minuetto (Allegretto)
- IV. Vivace

STRAUSS ..... "Tod und Verklärung," Tone Poem, Op. 24

### INTERMISSION

MAHLER ..... Symphony in D major, No. 1

- I. Langsam. Schleppend wie ein Naturlaut
- II. Kräftig bewegt, doch nicht zu schnell
- III. Feierlich und gemessen, ohne zu schleppen
- IV. Stürmisch bewegt



## WILLIAM STEINBERG

William Steinberg, who is making his first appearances here this week as guest conductor of the Boston Symphony Orchestra, has been the regular conductor of the Pittsburgh Symphony Society since 1952.

Born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and trying his hand at composition. He became a violinist in the Cologne Municipal Orchestra under Hermann Abendroth, who gave him his first instruction in conducting. Graduating from the Conservatory of Cologne in 1920, he became the assistant to Otto Klemperer at the Cologne Opera and in

1924 became the first conductor. In the following year he conducted the Opera at Prague and was soon made its director. It was in 1927 that he married Susanne Jicha, a first singer of the Prague Opera Company. In 1929 he went to Frankfurt and became the general music director of the Opera there, conducting also the State Opera in Berlin. In 1933 the Nazi government deprived him of activity in his native country and he went to Palestine. There he became a co-conductor of the Israel Philharmonic with Bronislav Huberman. It was with this orchestra that he visited the United States and conducted a number of its concerts on tour. In 1938 he was established in New York, conducting the NBC Symphony and numerous orchestras as guest. He was appointed the conductor of the Buffalo Philharmonic in 1945 and in 1952 took his present position in Pittsburgh. In 1958 he became a co-conductor of the London Philharmonic.

## COMING CONCERTS

Ruggiero Ricci will play for the first time with this Orchestra when he appears at the concerts of January 29-30, after the Orchestra's third New York tour. He will also appear in the Sunday afternoon concert on January 31 and the concert in Cambridge on February 2.

Gregor Piatigorsky will be the soloist in the regular series in the same week (February 5-6) and at the Tuesday concert on February 9. On February 12-13, "Attis," a new work by Robert Moevs for orchestra and male chorus, will be performed with the Harvard Glee Club assisting. There will be an Open Rehearsal on the Thursday preceding. On February 26-27 Richard Burgin will conduct Mahler's Second ("Resurrection") Symphony with the Chorus Pro Musica and soloists. Another concert with chorus will take place in Holy Week. Dr. Munch will present Mozart's Requiem on Thursday, April 14 and Saturday, April 16.

## William Steinberg Guest With Boston Symphony

*Boston Globe, 3 Jan. 1960*

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The programs announced by Mr. Steinberg include two works not previously performed by this orchestra. They are Samuel Barber's "Souvenirs" and the Pittsburgh Symphony by Paul Hindemith.

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The Overture to "Tannhäuser," by Wagner, will open the program on Jan. 15 (Friday, 2:15) and 16 (Saturday, 8:30) when the "Pittsburgh Sym-

phony," by Paul Hindemith, will be heard for the first time. Symphony No. 2, by Schubert, and Stravinsky's Suite from "The Firebird" also are listed for this program.

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The late Arturo Toscanini met Mr. Steinberg in Israel in 1936 where Mr. Steinberg, in conjunction with Bronislav Huberman, had founded the Israeli Philharmonic Orchestra. Mr. Toscanini invited him to come to America as assistant conductor of the newly-formed National Broadcasting Company Symphony Orchestra, of which Mr. Toscanini was conductor.

Mr. Steinberg worked with the NBC Symphony Orchestra until his appointment, in 1945, as conductor of the Buffalo Philharmonic. He became music director of the Pittsburgh Symphony Orchestra in 1952.



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## Conductor William Steinberg Says American Players Best

*9.15 he gave 6.1960*  
By CYRUS DURGIN



STEINBERG

"This country has taken the lead in practically everything, and no less so than in music," he added. "When I first came to the United States, a little more than 20 years ago, there was still some need for American musical students to complete their education in Europe. Now it is the other way 'round. Europeans feel the need to study here."

"The only thing which European musicians have over our own is in the polish of ensemble playing. Americans are more individual as performers. Europeans are accustomed to merging their individual talent into the orchestral whole."

### Didn't Want to Conduct

Steinberg knows what he is talking about, for he has had long experience on both sides of the Atlantic. Cologne-born Aug. 1, 1899, he was barely a student out of the Cologne Conservatory when his talent was observed by the great conductor, Otto Klemperer, then head of the opera of that city in the German Rhineland.

"I did not even want to be a conductor," continued Steinberg. "I was a pianist, and a pretty good one, and that was what interested me. But my mother wanted me to conduct and Klemperer urged it. So I became his assistant."

"American instrumentalists are the best in the world, technically," declared William Steinberg at Symphony Hall yesterday. The music director of the Pittsburgh Symphony, who will be guest conductor of the Boston Symphony the next three weeks, had just finished his first rehearsal, and was in a glow of pleasure at the quality of the orchestra.

"I had the usual wide range of experience in theater conducting, and I may say it is the only way to obtain a solid foundation. Musical theater is complex and you learn many things, especially what to do and what not to do, like losing your head, when things go wrong."

Then I asked him what he considers the most important musical attribute in conducting.

### Hungry Stomach

"What a question to answer upon a hungry stomach!" he groaned in mock dismay. "That

would take a book. But I will say the communication of experience is the most important. Without experience and the ability to communicate it in many ways to an orchestra, you have nothing."

"An orchestra knows that, too. Even before you have made a first down beat, they can tell whether you have had experience. They seem to smell it out. Orchestral musicians are very shrewd, sensitive people in that respect."

Conductor of the Pittsburgh Symphony since 1952, Steinberg has found the public of that city voracious for music, and, for the most part, eager to hear contemporary music even of the most radical sort.

He is also music director of the London Philharmonic in England.

### London Music

"For two seasons now, I have spent four weeks in London before the opening of the Pittsburgh season, then four during my mid-winter holiday, and five when the Pittsburgh season is over. That is May and June. This Winter I shall not go to London because I want a short vacation when I have completed my three weeks with the Boston Symphony. English musicians, among them Sir Adrian Boult and Sir Malcolm Sargent, will conduct instead."

"London is a fabulous city, musically. Though they have but one good hall, the Royal Festival, now that Queen's Hall is gone, they have six symphony orchestras, each different in membership. These orchestras are well-supported—after all, London is a city of 12 million people—and you can hear a symphony concert by a different orchestra almost every night of the week."

### Hair-Raising

"They like contemporary music, too, and I have a special series devoted to music composed in the 20th Century. My London Philharmonic musicians call it 'The Hair-Raising Series,'" he laughed. "Of course"—patting his bald pate—"the name does not apply personally to me."

In the United States since 1937, when Toscanini brought him over to assist with the newly-founded NBC Symphony, Steinberg has acquired an American patina. He laughs and jokes easily, speaks fluent English with a touch of vernacular.

In appearance he suggests the late composer Arnold Schoenberg, as Schoenberg looked about 1933 when he arrived in Boston to spend a year teaching at the former Malkin Conservatory.

Steinberg is a pipe-smoker. "Peaceful men smoke a pipe!"



## Conductor of Two Orchestras To Make Boston Debut Friday

By Harold Rogers

Now that it is possible for a man to assume the directorship of orchestras located at widely divergent places on the globe—as have Herbert von Karajan, Igor Markevitch, and William Steinberg—we are moving into the age of the jet-propelled conductors. Mr. Steinberg—in Boston for two weeks as guest conductor of the Boston Symphony (and a third week on the regular New York tour)—takes his two assignments in easy stride. He has the direction of the Pittsburgh Symphony and the London Philharmonic.

"London and Pittsburgh are no longer far removed from each other," he said yesterday at Symphony Hall after having conducted a rehearsal. "People used to take the train. I board a plane." He went on to say that he conducts the London Philharmonic four weeks in the fall before the Pittsburgh season begins, then another four or five weeks midseason when he is on vacation from Pittsburgh, and another four weeks in the spring after the Pittsburgh season.

This winter, however, owing to his engagement with the Boston Symphony, he is omitting his midwinter trip to London. When he is not in London the concerts are conducted mainly by Sir Malcolm Sargent and Sir Adrian Boult.

Mr. Steinberg said that there are six major symphony orchestras in London, all having separate personnel. Each holds concerts every week, all of which are extremely well attended. By and large, he explained, the audiences prefer Beethoven and Tchaikovsky, which he is quite willing to give them, but he also established a special series devoted to music of the 20th century—"hair-raising concerts," he personally calls them, though they might include such composers as Elgar and Mahler. These concerts, surprisingly enough, are sold out, but the audiences are different—much younger.

Mr. Steinberg was born in Cologne in 1899. Upon his graduation from the Cologne Conservatory in 1920, he was awarded the Wüllner Prize for conducting. His major study, however,

had been the piano. At this time he was discovered by Otto Klemperer, who became his mentor and who made him his assistant conductor at the Cologne Opera. In 1924 he became first conductor.

From 1925 to 1929 he served as conductor of the German Theater in Prague, and from 1929 to 1933 he was general music director of the Frankfurt Opera until he was removed by the Nazis. In 1936 he founded the Israel orchestra, and in 1937 he became Toscanini's assistant with the NBC Symphony. He became the conductor of the Buffalo Philharmonic in 1945, and in 1952 he assumed his present position in Pittsburgh.

He doesn't believe in wunder-kind conductors, though he himself was something of a wunder-kind himself, having conducted "Tristan und Isolde" in his very early twenties. He admits now that it couldn't have been an ideal performance, because the art of conducting, as he briefly defined it, consists in the ability to impart experience to the musicians.

Orchestral players, he said, know instantly when an inexperienced conductor stands before them—indeed, he pointed out, "they know even before he stands before them." A good conductor, he explained, must be a man of wide experience who knows what is right, what he wants, and how to go about getting it.

Mr. Steinberg will be conducting the Boston Symphony for the first time at the weekend Symphony Hall concerts. For his stay he has scheduled two works not previously performed by the orchestra. They are Samuel Barber's "Souvenirs" and the "Pittsburgh Symphony" by Paul Hindemith, the latter of which was commissioned by Mr. Steinberg.

The Symphony Hall concerts of Jan. 8 (Friday, 2:15), Jan. 9 (Saturday, 8:30), and Jan. 10 (Sunday, 3:00) will open with Haydn's Symphony No. 99 and will include the Tone Poem "Tod und Verklärung" by Strauss. The programs will close with Symphony No. 1 by Mahler.

## Steinberg Taking Symphony Baton

By ROBERT TAYLOR

During the next three weeks, while Charles Munch is on vacation, the Boston Symphony Orchestra will be conducted by William Steinberg, the distinguished leader of the Pittsburgh Symphony. He has had a lustrous career: as an operatic conductor, in the 20's, he brought out "Wozzeck" with the Frankfurt Symphony; he is the father of the original Palestine Symphony Orchestra; a popular guest and former conductor of the Buffalo Orchestra; associated with Klemperer, Toscanini and virtually every great musical name of the period.

We found Mr. Steinberg the other day between rehearsals at Symphony Hall, and had a brief chat with him as he relaxed and mused over a pipe after a morning devoted to Haydn, Strauss and Mahler. He is a man of medium height, bald save for a tonsure of dark hair emphasizing a rather prominent head with rugged bold features; he speaks with the shadow of a German accent; and he is articulate, indeed, on almost any musical topic.

"I'm looking forward to these weeks with the Boston Symphony Orchestra," he told us. "What conductor wouldn't? It's a great thing to conduct such an orchestra."

### London Conducting

"Right now, in addition to the Pittsburgh, I'm the conductor of the London Philharmonic. How do I keep up with both? Well, London is a lot closer than you think: as other people board trolley cars so I board planes. It's a matter of arranging one's schedule so that one isn't used up. Last year was too much—I did 150 concerts in nine and one-half months on both sides of the Atlantic.

"The English 'Sirs'—like Boult and Sargent—are conducting the Philharmonic while I'm away. London is really amazing when you think about it: six different orchestras, and each with different personnel! You can go to a concert every night of the week in London. It's not like Paris where they use the ridiculous system of having all the orchestras play on a single night, Saturday.

"British players are—well—very British. Those beloved British composers, Beethoven and Tchaikovsky, will always guarantee a sell-out. I try to vary the diet each year, how-



ever, with what I call my 'hair-raiser series' of 20th century music. As you can see, I have no hair so it doesn't disturb me. Or the younger people who make up the bulk of the audience for these events.

"The only ones who wanted me to be a conductor were my mother and Otto Klemperer. Klemperer is a colossal figure. He's booked for years in advance. He's 74 now and probably won't come to America because of his health. It's an odd thing, he wouldn't be accepted by the American audience after his accident (he was smoking, the bed caught fire and he tried to put out the flames with what he thought was water: it was alcohol). The American audience is conditioned to contemplate beautiful things in the concert hall. It simply won't accept anything like a conductor on crutches.

### Opera Training

"My early training was in opera like most European conductors. Only in the theater can you meet so many intricate demands, so many emergencies. I haven't done any operatic conducting in recent years, though; the last time was at San Francisco, which has the best operatic stage—the singers, of course, are top-rate anywhere—in America.

"America leads the world in symphony orchestras. This is the place where you have to come to find the best instrumentalists on earth. Americans simply play better than Europeans. What the Europeans have is tradition—the idea of conforming to a higher will. Americans play as strong individualists. Naturally, this has its challenges for conductors.

"Conducting," said William Steinberg, tapping out the ashes from his pipe bowl, "is the conveying of experience. Your total experience in music. An orchestra will sense how much experience you possess instantly. It will know before you lift your baton for the first beat. A horse knows always right away, which jockey is sitting on its back."

## Triumph for Guest Conductor Steinberg Inspires Symphony to Excel

By CYRUS DURGIN

The Boston debut of William Steinberg as guest conductor of the Boston Symphony yesterday afternoon likely may prove to have been an historic occasion.

He is obviously a superb conductor, and his performance of Mahler's First Symphony, which concluded the program, was no less than great.

At this point, the applause which had been most cordial through the afternoon, swelled to cheers. Steinberg was recalled to the stage time after time, and the Friday audience seemed reluctant to let him go.

Plainly the public, as well as the orchestra and at least one reviewer, had been much taken by this German-born artist who is music director of the Pittsburgh Symphony.

Luckily he will be here yet

another week, and we shall be privileged to hear more of him.

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 12th program of the Friday-Saturday series. William Steinberg as guest conductor presented the following program: Haydn: Symphony in E-flat, No. 99; Richard Strauss: Tone Poem, "Death and Transfiguration"; Mahler: Symphony in D major, No. 1.

This city, this newspaper and this reviewer do not bandy superlatives lightly, but the general impression was that Steinberg is among the most gifted, sensitive and powerful masters of the baton to appear here in the past 30 years. It was high time we made his acquaintance.

His technic is prodigious; his manner of conducting is his own—muscular, graphic, simple—the character and quantity of gesture governed by the music and its style. His ear, too, must be extraordinarily keen, for he maintained a balance of instruments, even in the richest and most complex pages of Strauss and Mahler, which was of the utmost clarity and felicity.

### No Forcing

Let us be candid. We have become accustomed to a Boston Symphony resonance of extreme French lightness and dryness. Steinberg restored the old rich, juiciness of sound, with all its splendor, that the Boston Symphony used to have.

Yet there was no forcing of string vibrato into sentimentality. The woodwinds were bright, but sweet; the brass took on an unaccustomed mel-



WILLIAM STEINBERG



lowness without loss of cutting edge.

Among Steinberg's happiest resources is his command of the long line. This was especially evident in the somewhat episodic structure of "Death and Transfiguration" and Mahler's long-drawn, fanciful Symphony. With this attribute goes an evident fondness for rubato when that is desirable, but a rubato never exaggerated and always controlled.

Distinction of style was just as masterful. Haydn of this glorious Symphony, one of his most personal, was purely and plainly Haydn; Strauss had all the requisite breadth, grandeur and drama; the fairy tale fancies and colors of Mahler were glowingly painted, and that stormy finale, with its contrasting string episode that tears at the heart, will echo in my memory for days.

We have not often enjoyed, in the past decade and more, such a program and performance, music of Central European origin set forth by a conductor whose artistic nature was shaped by the best in the 19th Century German symphonic tradition, and played by an expert orchestra which needs only to respond to warmth and artistic authority to sound again as the superlative instrument it has been and always can be.

Next week Mr. Steinberg will conduct Wagner's Overture to "Tannhaeuser"; the "Pittsburgh" Symphony of Hindemith, new here; the Second Symphony, in B-flat, by Schubert, and the Suite from Stravinsky's Ballet, "The Firebird."

Jan 9, 1960  
**Conductor Scores Triumph With Mahler**

By Harold Rogers

William Steinberg, noted conductor of the Pittsburgh Symphony and the London Philharmonic, made his Boston debut with the Boston Symphony yesterday afternoon and scored an exciting success. His Symphony Hall audience responded with enthusiasm to a program of Haydn's Symphony No. 99, Strauss's "Death and Transfiguration," and Mahler's First Symphony.

Mr. Steinberg belongs to the anti-virtuosic school of conductors, if there be such a thing—the style of conducting in which emotion and "experience," to use Mr. Steinberg's term, is communicated to the players without balletics or acrobatics. He uses a crystal-clear beat, keeps his feet secure on the floor, employs his left hand sparingly but effectively, and expresses his wishes more by knowing what is called for than by displaying it.

This style might have somewhat of a squarish look, but it is commendable and refreshingly different in these days of youthful baton wavers who do not hesitate to inject their own athletic personalities between the music and the listeners.

Mr. Steinberg's Haydn was not so sensitive as that of some other conductors who have stood on the same podium, but his conducting technique has nothing to do with this. Perhaps he is not so much at home with the classicists as he is with

the romantics; perhaps he simply used more strings than were found in the classical orchestra of Haydn's day.

The "Death and Transfiguration," however, was masterly done, with trenchant poetic insights into the meaning of the score and an ability to rouse the orchestra to those climaxes that few besides Strauss have ever constructed so powerfully.

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The Mahler was the best of all—a symphony filled with marvels from first to last. There is some Sturm and Drang in the fourth movement, true enough, that has little meaning, but all the rest is sheer delight—its woodland reveries, filled with birds and hunting horns; its idyllic waltz, with those soaring countermelodies for the cellos that are Mahler's stock in trade; its extraordinary combination of a scherzo with a funeral march—"The Hunter's Funeral Procession" in which animals join the forester's cortege.

No one but a genius could so daringly combine the elements of humor and grief in such fan-

tastic measure and get away with it. The performance reflected Mr. Steinberg's clear intelligence and warm heart. What more could one ask?



## MUSIC

### Symphony Concert

The Boston Symphony Orchestra, William Steinberg conducting, presented the 12th program of the 79th season yesterday. The program will be repeated tonight at 8:30 and Sunday at 3 p.m.  
Symphony in E flat, No. 99.....Haydn  
"Tod und Verklärung,"  
Tone Poem, Op. 24.....Strauss  
Symphony in D major, No. 1.....Mahler

By ROBERT TAYLOR

"Conducting," stated William Steinberg in the course of an interview this week, "is conveying experience." Yesterday, as the conductor of the Pittsburgh Orchestra and the London Philharmonia made his first appearance with the Boston Symphony, we knew what he meant. The experience he conveyed was inspired.

Mr. Steinberg was, in a word, magnificent, and the word scarcely suggests his absolute control over lines and his sensitivity to musical style. This was a transcendent performance by a conductor who, though relatively little known here, belongs to the innermost circle of the world's finest.

His presence is brisk and businesslike but gracious. He is a small figure, bald, with features that might have been imperially stamped on an ancient classic coin. He projects the elegant assurance of a man who knows exactly what he is about, and then sets out and does it. It is the grace of superb professionalism.

### Crisp Detail

Mr. Steinberg's musical approach reminds one of the best British conductors, for he combines aristocratic polish and refinement with crisply-formed detail. Everything is clean, clear and brilliant. The baton technique, which uses the left hand sparingly, is meticulous. Subtleties of rhythmic inflection and of phrasing are handled with incisive authority.

The program was an excellent one, and the unified readings were the result of insight into the musical design of three widely divergent periods. Seldom has the orchestra exhibited such a wealth of definition. The outer lines of each work were boldly expressed yet never at the expense of flexible and ingratiating inner detail.

Mahler's First Symphony was the most interesting item on the program, and Mr. Steinberg endowed the massive romantic statement with a darkling grandeur. The work is perhaps magniloquent, perhaps strives for too much intensity, perhaps strikes a stance of cardboard passion. Its limitations are evident, and it remains an utterance of sweeping genius.

Mr. Steinberg offered the youthful score in an elevated broad reading. To bring together the dazzling alternate moods of the music into a fantastic and turbulent whole without destroying the spectral, Byronic essence of the thing is a major feat. The unity of the First lies in its special atmosphere. That atmosphere is one of subjective, fervent musing; shifting from the blithe celebration of youth and spring to the Gothic grotesqueries of a funeral in which forest animals are burying the huntsman, and this in turn giving way to a more elemental and demonic reverie about the human plight.

### A Tone Poem

Rather than being a symphony with a conventional symphonic plan, Mahler's First is, in fact, a tone poem held together by lush tensions of emotion. The ideas are breathtaking, but feel-

ing is the principal aim. Mr. Steinberg presented the First as a piercing outcry, not as a ponderous anthology of a young romantic's attitudes, and the sincerity and vigor of the music emerged on the grand scale of conviction.

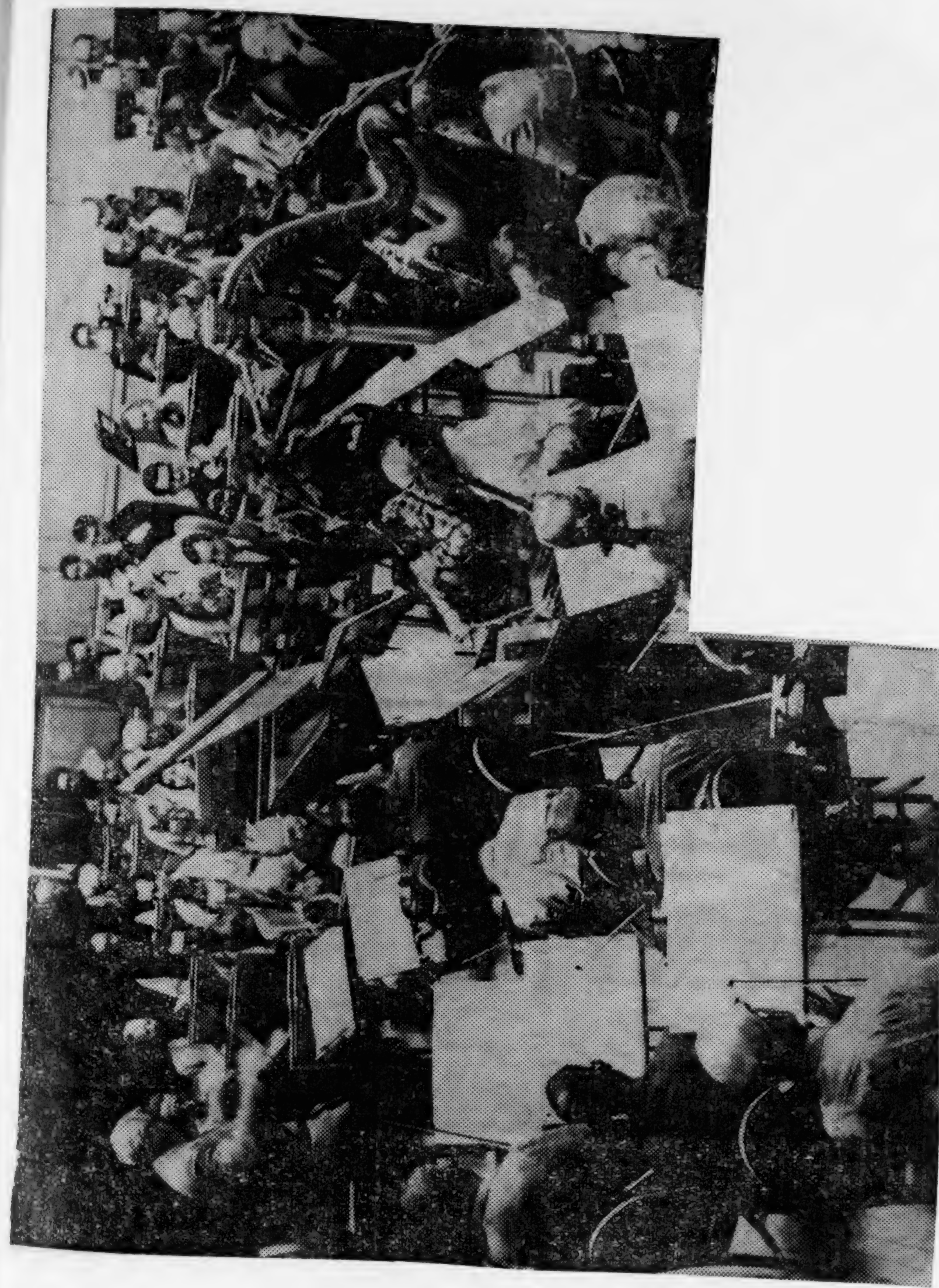
The Haydn was equally persuasive. It had lilt and sparkle and charm; but if this were all then Haydn would be scanted. Too often his later symphonies are treated as soggy exercises in salon deportment. Mr. Steinberg gave us an E flat symphony that was a good deal tougher than one often hears, as robust and virile as middle Beethoven. Compact, sharp-edged and neat, the music retained its formal shapeliness without sacrificing vigor.

The Strauss "Death and Transfiguration" sounded as different from the Mahler as the latter did from the Haydn, attesting to the conductor's sensitivity to each. He brought out the "Transfiguration" theme beautifully, never seeking the big effect inherent in the score. As a result the gorgeous Strauss program music was not marred by theatricality; it emerged effortlessly; and in the last shimmering cadence we had occasion to reflect that Pittsburgh is a fortunate city, indeed.

Next week Mr. Steinberg returns as guest conductor. He has scheduled Wagner's "Tannhauser" Overture; Hindemith's "Pittsburgh Symphony"; Schubert's Symphony No. 2 and Stravinsky's Suite from "The Fire Bird."

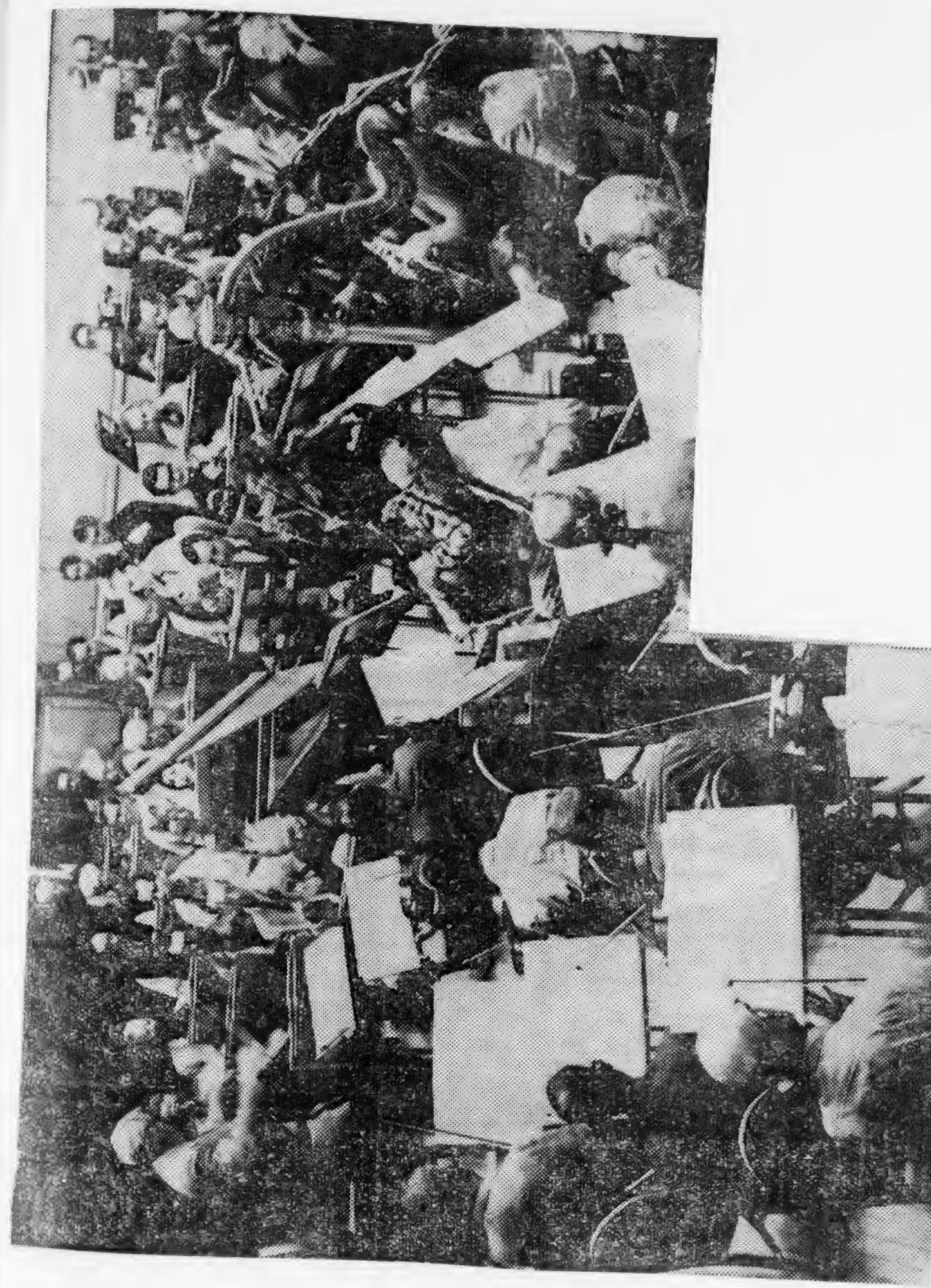


ONE of the world's great musical institutions, the Boston Symphony Orchestra, and its musical director, Charles Munch, shown at far left. Photo at left shows the orchestra at rehearsal in Symphony Hall. Below, two members of the violin section. The orchestra appears monthly on WGBH-TV, Channel 2, during its regular season.

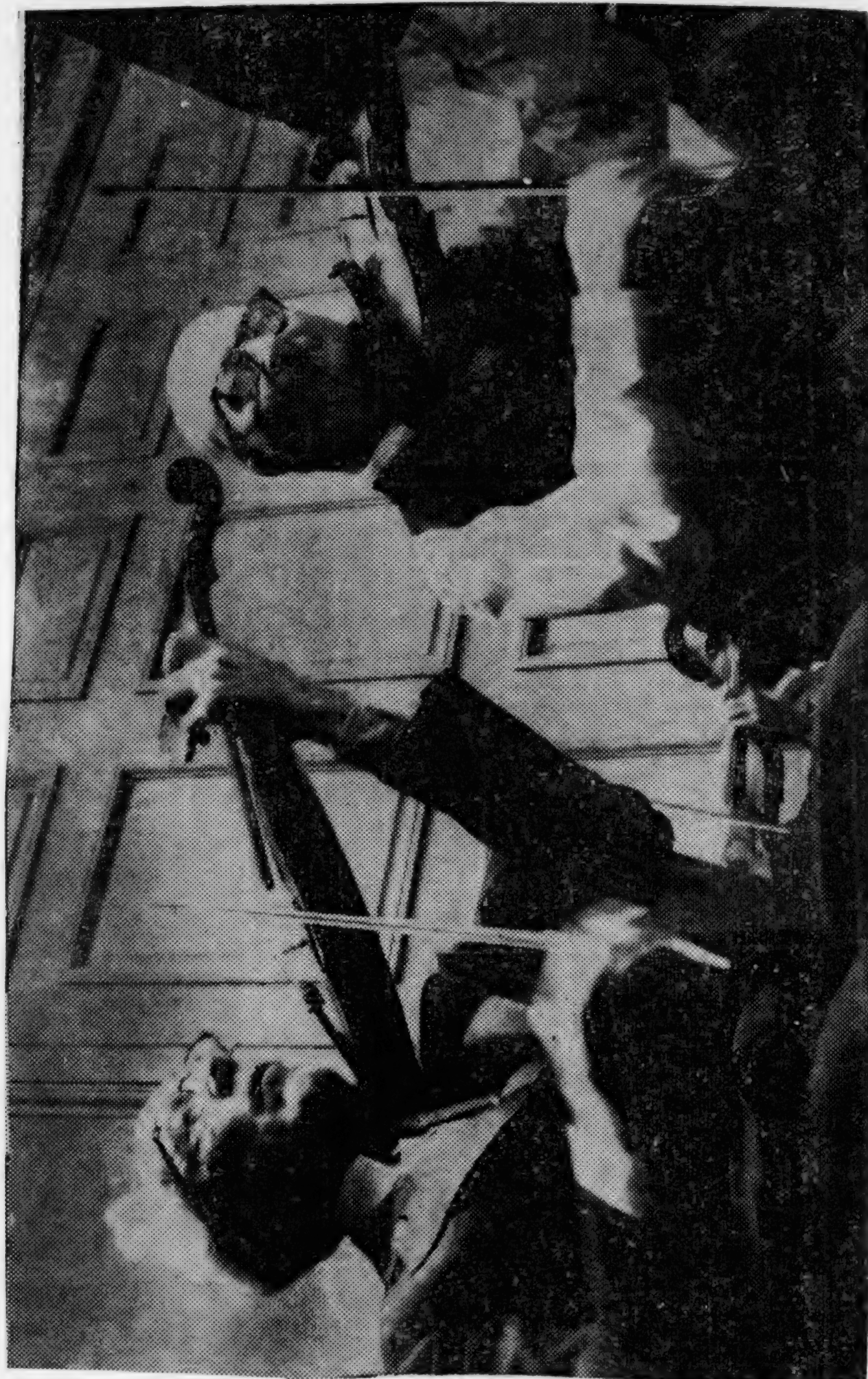




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By ELEANOR ROBERTS

The French horns had promised to sit in a certain place.

*Transfer - Jan 6, 1960*  
But where were they the night of the Boston Symphony Orchestra concert when WGBH-TV cameras moved in to make that epochal shot for Ch. 2 viewers?

Missing! It was a case for Alfred Hitchcock. And pretty typical of all the sweat, blood and tears that goes on behind-scenes at the famous Boston Symphony telecasts now in their fifth consecutive year.

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There was a dry-run the afternoon of the concert since there's no chance for a rehearsal with the famous orchestra—as smooth as these concerts appear to the eye of the viewer.

The producer, director, score reader, assistant director, four cameramen and their assistants sat down to hash things over.

Shot sheets were in everyone's hands.

#### EVENING PROGRAM HEARD FIRST ON TAPES

They holed in for a long listening session to the tapes of the evening's concert music. And on the blackboard in front of them was a diagram of the placement of the orchestra on the stage.

There were the French horns in their proper places.

But not on the night of the concert!

Producer Jordan Whitelaw, sitting in the control room, looked down on the stage and choked.

"The French horns," he whispered to Victor Alpert, librarian of the orchestra. "Find them."

Alpert tore down, located the missing horns blithely sitting out of camera range, and rushed them into place only seconds before the next act.

"Otherwise," said Whitelaw with a grin, "a whole series of shots would have been hopeless. Funny now, but not so amusing when it happened."





By ELEANOR ROBERTS

The French horns had promised to sit in a certain place.

*Grandes - Jan 6, 1960*  
But where were they the night of the Boston Symphony Orchestra concert when WGBH-TV cameras moved in to make that epochal shot for Ch. 2 viewers?

Missing! It was a case for Alfred Hitchcock. And pretty typical of all the sweat, blood and tears that goes on behind-scenes at the famous Boston Symphony telecasts now in their fifth consecutive year.

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So what if the French horns got lost? It's no catastrophe.

Actually, it is. For it's the vignettes of the musicians, the closeup of the cymbal player, the man on the tuba puffing away like crazy that has made the illustrious Symphony telecasts so outstanding.

#### EVEN MUSICIANS WIVES HAVE TO BE KEPT HAPPY

But all kinds of problems beset Whitelaw, David Davis, director, and Sheila Montgomery, writer.

What to do with the grand piano when not in use?

Which instrument to show on camera when two widely separated instruments are doubling each other?

How to keep the musicians—or more important, their wives—happy?

"Now Jordan," they'll say. "I've got a big solo coming up in this thing and I hope you're going to take a picture of it."

As for the wives, the theme song goes like this after the concert.

"Joe, what's the matter with you? I looked for you all night long and they didn't pick you up once. But they got the tuba in and the French horns and the flute!"

"We expect that," said Whitelaw with a shrug. "And we don't make up for it the next time. We have to be completely objective and use common sense."

The most careful planning as well as the combined talents of a skilled WGBH-TV team goes into these telecasts—the only U.S. telecasts of a full-length concert by a major symphony orchestra.

#### TELEVISION AUDIENCE GETS VIEWS OTHERS MISS

Television brings a dimension to the Boston Symphony music that is impossible to achieve either in the concert hall or on radio. All of the visual pleasure the viewer gets watching the conductor, the orchestra members and the instruments is lost on radio.

And the concert hall audience, even in the best seats, is limited in its ability to see closeups, different angles of the same instrument and certain instruments which may be hidden from where they are sitting.

Four cameras are used in the telecasts. One of the four, located at a central point backstage and aimed toward the audience, gives viewers a head-

on close-up of Maestro Charles Munch.

"Munch, as everyone knows, is magnificently photogenic," Whitelaw explained. "When the music gets exciting his face becomes animated and when it becomes cheerful his face is wreathed in smiles."

"One of the things we love to show on camera is the way a change of pace affects the conductor. When the music is slow then suddenly quickens and grows fast it's fascinating to watch the expression on Munch's face, the change in his body."

"There are those priceless moments like the time he almost lost his baton and the camera happened to be on him at the moment."

#### WEEKS OF WORK PREPARING FOR BROADCAST

"Not all of this is luck, though."

Whitelaw puts in weeks of work to be sure that the TV cameras are in the spots where things are most likely to happen. He starts planning a month in advance, acquires the musical scores and shuts himself in his Commonwealth Ave. apartment for three hours at a time listening to recordings and reading the scores at the same time.

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As he listens he marks the scores, noting the picture he wants the audience to see at every given moment. This requires a complete knowledge of the piece and of which instruments are playing.

It also means he must know the camera positions, which shots show up best on different cameras and the lens lengths which make a shot look best.

"Then there's the little matter of how long to stay on a shot, the appropriate movement or lack of it by the camera during a shot and the positions of the instruments on the stage."

"When the scores have been marked with camera and lens numbers, the producer goes over each shot with the director and iron out any disagreements."

The writer, meanwhile, has prepared a script of program notes for the commentator to read. Only then are they ready for the afternoon's dry-run.

By night the crew has assembled at Sanders Theater or Kresge Auditorium. The television lighting has been set up. Last minute changes are made and the show is on with Whitelaw never breathing a sigh of relief until Munch lays down his baton at the finish.



# Thirteenth Program

FRIDAY AFTERNOON, JANUARY 15, at 2:15 o'clock

SATURDAY EVENING, JANUARY 16, at 8:30 o'clock

WILLIAM STEINBERG, *Guest Conductor*

WAGNER ..... Overture to "Tannhäuser"

HINDEMITH ..... Pittsburgh Symphony

- I. Molto energico
- II. Slow march
- III. Ostinato

*(First performance at these concerts)*

## INTERMISSION

SCHUBERT ..... \*Symphony No. 2, in B-flat major

- I. Largo; Allegro vivace
- II. Andante
- III. Minuetto: Allegro vivace
- IV. Presto vivace

STRAVINSKY ..... Suite from the Ballet, "L'Oiseau de feu"

- Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
- Dance of the Princesses
- Infernal Dance of All the Subjects of Kastchei
- Berceuse
- Finale



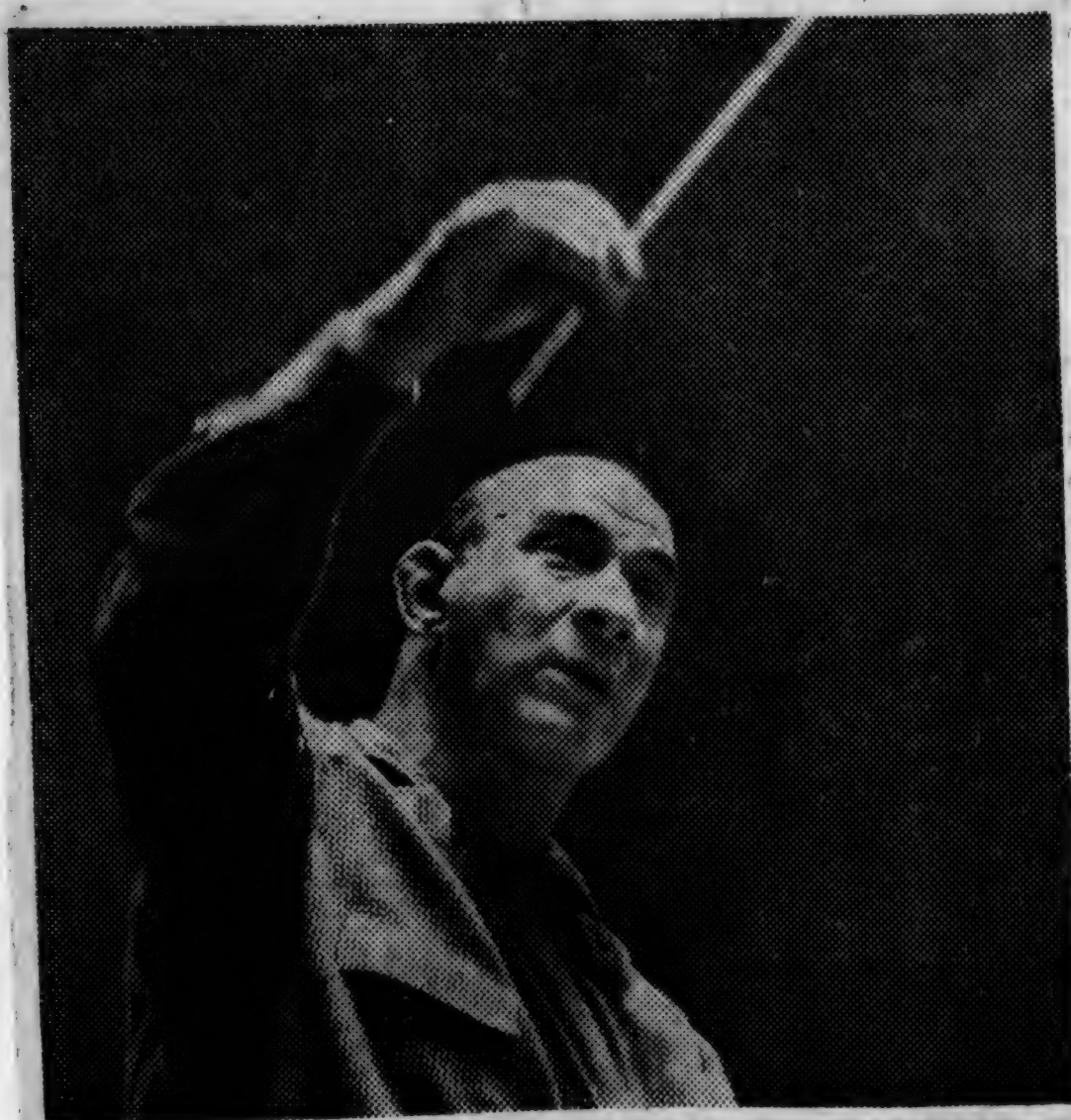
## WILLIAM STEINBERG

William Steinberg, who is making his first appearances here as guest conductor of the Boston Symphony Orchestra, has been the Music Director of the Pittsburgh Symphony Society since 1952.

Born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and also composing. He also became a violinist in the Cologne Municipal Orchestra under Hermann Abendroth, who gave him his first instruction in conducting. Graduating from the Conservatory of Cologne in 1920, he won the Wüllner Prize of the City of Cologne, became the assistant to Otto Klemperer at the Cologne Opera and in 1924 became the first conductor. In the following year he conducted the Opera at

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In 1936 he became the founder-conductor of the Palestine Symphony Orchestra, now the Israel Philharmonic Orchestra. In 1938, he was invited by Toscanini to become Associate Conductor and in the next year regular Conductor of the NBC Orchestra in New York. He also conducted numerous orchestras in America as guest. He was appointed Music Director of the Buffalo Philharmonic in 1945 and in 1952 took his present position in Pittsburgh. In 1958 he became Music Director of the London Philharmonic, a position which requires him to divide his time between this country and England.



Ed Fitzgerald

**CONDUCTOR**—William Steinberg, who leads the Boston Symphony Orchestra three times in New York this week.

## THE WORLD OF MUSIC

## Rochester Philharmonic Enters Ford Composer Series in Place of Boston

*Review Jan 27, 1960*  
By ROSS PARMENTER

**M**OST of the Ford Foundation's grants for music have been designed to help creative persons and performing organizations simultaneously. Its \$210,000 commissioning grant to the American Music Center is a case in point. It was designed to help eighteen composers at the same time as it helped six orchestras. The imaginative project was further conceived as "an experiment in multiple performances," for all the participating orchestras, besides introducing the works they commissioned themselves, were to play some of the works commissioned by the others.

Because the three-year project has passed the halfway mark, an interim report is possible. So far nine works have been introduced, and the tenth, the last expected for the current season, will be introduced on Feb. 2, when the Oklahoma City Symphony performs Spencer Norton's Partita for Two Pianos and Orchestra.

The orchestras are receiving money for performing the works as well as for commissioning them. And those orchestras most in need of help have been the ones most energetic in implementing the project. The agreement was that each season each orchestra would play at least three of the works commissioned by the other orchestras. The first season—1958-59—not all the orchestras played as many of the newly commissioned works as they agreed to, and one of the orchestra's commissions—that for the Boston Symphony—was not ready in time. But Ray Green, executive secretary of the center, feels that by the end of next season the orchestras behind in their performances will have made them up.

The Boston Symphony, though, did not give a commission this year and it has dropped from the project. Its place for the 1960-61 season is being taken by the Rochester Philharmonic. Theodore Bloomfield, the Rochester conductor, has already announced that his local committee unanimously picked Bernard Rogers as the man to get its commission.

John La Montaine's Piano Concerto, commissioned by the National Symphony the first year of the project, has proved the work that the largest number of the other orchestras have wanted to perform. The Minneapolis and Knoxville Symphonies played it during the first season, and this season it has been or will be done by the Boston, the San Francisco and the Oklahoma City orchestras. The fact that the concerto won its composer last year's Pulitzer Prize for music also has helped.



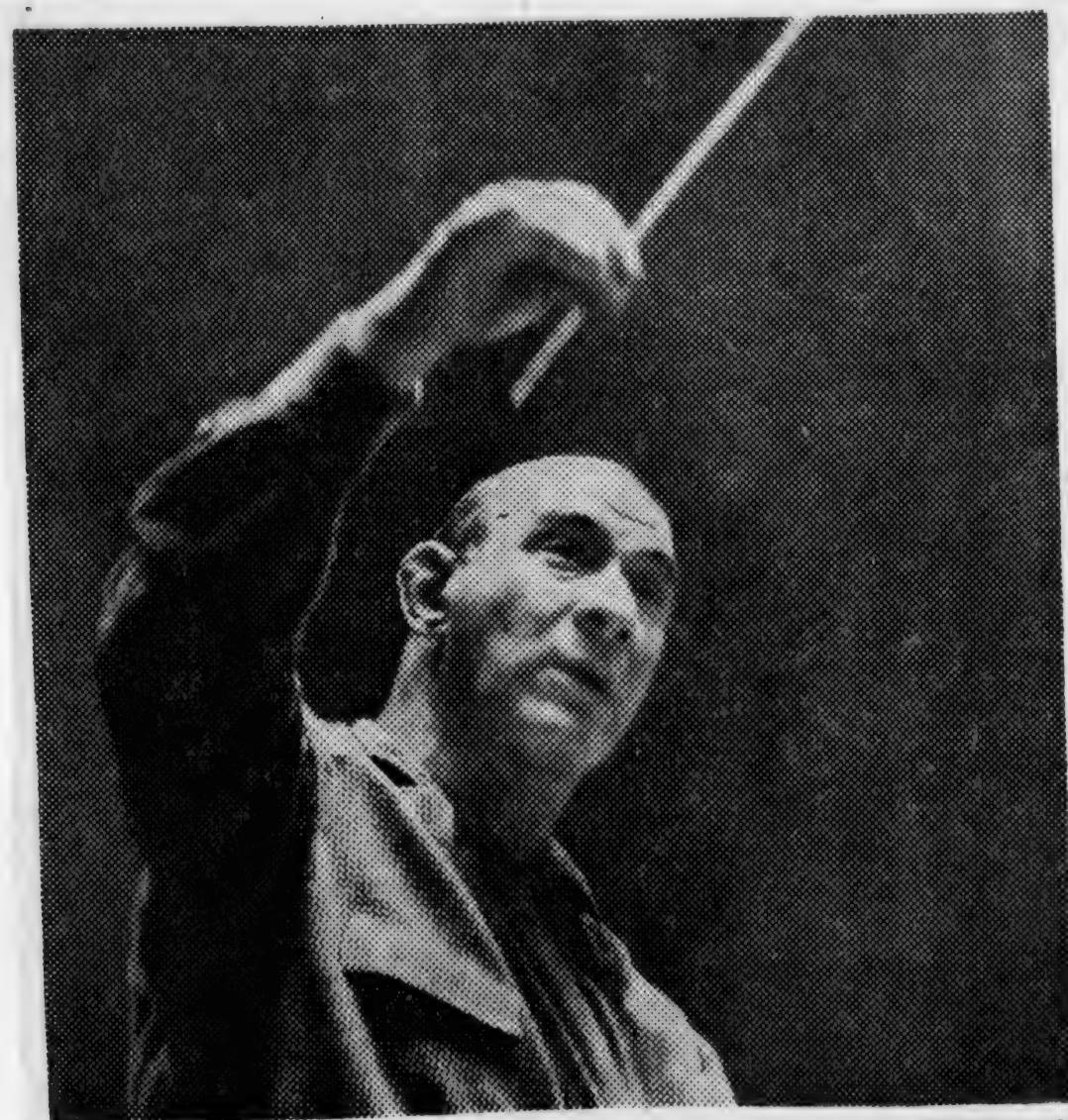
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## Steinberg Introduces Score Honoring City of Pittsburgh

By Harold Rogers

Almost a year ago Paul Hindemith came to Pittsburgh for that city's bicentennial celebration and conducted a work that he was commissioned by William Steinberg to compose for the occasion. Hindemith calls it the Pittsburgh Symphony, and in the final few bars he suddenly galvanizes the ear by a rip-snorting quotation of "Pittsburgh Is a Great Old Town." At this point the symphony suddenly becomes alive, but by then it is too late.

At least it was too late for one pair of ears yesterday afternoon when Mr. Steinberg conducted the Boston premiere of the Pittsburgh Symphony. Fulfilling his second week as guest conductor of the Boston Symphony, Mr. Steinberg took the players through a worrisome traversal of the three movements. Not that Mr. Steinberg was worried; he thinks it a fine piece of writing, though difficult; if it weren't so he would have programed something that would have set himself off to better advantage.

But he is a man of character when it comes to our contemporaries; he plays them whenever he can; and some of us are grateful to hear new music, especially by an established master like Hindemith, even if we should be overwhelmed, as some of us were yesterday, by the tedium of it all.

Hindemith has long been an advocate of Gebrauchsmusik, or utilitarian music composed for special uses. Inspiration is not always required for this kind of music, though it helps, of course, when present. A composer already in possession of technical mastery need but sit himself down, decide on the construction, the instrumentation, and grind it out.

This is not exactly what Hindemith did in this case, for the Pittsburgh Symphony is not like early Hindemith or even middle Hindemith. This time he went exploring for oddments of timbre, thus revealing that he does have a late period of some promise.

But in almost every other way it is the same old Gebrauchsmusik, with each movement fashioned of a series of episodes in which the instru-

mentation is constantly changed, intellectually it would seem, to gain variety.

In the opening Molto energico there is a lot of chattering throughout the various choirs, and it ends as if Hindemith were playing the role of Jove, hurling harmless thunderbolts just for the fun of frightening the earthlings. The slow march of the second movement would have seemed almost endless, were it not for the jolly folk dancing plumped down right in the middle of it; and the finale, an Ostinato, became increasingly noisy in the percussion department. But then we hear "Pittsburgh Is a Great Old Town," and all is clear sailing through what little remains.

The first applause, which was for the piece, was sparse; but the continuing applause, which was for Mr. Steinberg, gained momentum.

The program began with a commendably majestic performance of Wagner's Overture to "Tannhäuser" and picked up in interest as Mr. Steinberg followed the Hindemith with a precise reading of Schubert's witty little Second Symphony, to be followed in turn by an impassioned hearing of Stravinsky's "Firebird" Suite.

This time the response burst forth in rapturous cheers and stamping of feet. The day had been saved.

THE BOSTON SYMPHONY ORCHESTRA

performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 13th program of the Friday-Saturday series. William Steinberg, as guest conductor, presented the following program: Wagner: Overture to "Tannhäuser"; Hindemith: "Pittsburgh" Symphony (first time in Boston); Schubert: Symphony in B-flat major, No. 2; Stravinsky: Suite from the Ballet, "The Fire Bird."

By CYRUS DURGIN

"Come, O come to Pe-e-tsburg," sang Beatrice Lillie invitingly in one of her memorable revue numbers. Paul Hindemith sings also of the Smoky City in his "Pittsburgh" Symphony, which at the hands of guest conductor William Steinberg, received first local performance at the Boston Symphony concert yesterday.

But I must say, the voice of Hindemith is less inviting than stentorian, for this work, composed for the 1959 Bicentennial of the city it celebrates, is one of the loudest on record.

It would be all too easy to find in these complex pages a tonal depiction of steel mills and other heavy industry. Indeed, there is a general mechanized roar in the first and last movements which suggest that the composer was being more than vaguely general, in the program notes, in his allusion to "Pennsylvania—restless, industrial, progressive."

But the slow movement, a march based upon an old Pennsylvania Dutch tune, "My Little Rag Doll Is Running Me Ragged," is a deep bow to the early Pennsylvania Dutch contribution to the society and mores of the Keystone State. By contrast, it is mild—if Hindemith can be said to be mild.

The "Pittsburg" Symphony is an extraordinary work, not one of its creator's best, I think, and surely one of his most difficult to comprehend, but nonetheless extraordinary. Oftentimes it sounds like a somewhat free manipulation of 12-tone serial technic, though Hindemith has been careful not to say anything along that line. Some of it, in orchestral color and rhythm, sounds reminiscent of the Chinese aspects of his earlier Symphonic Metamorphosis of Themes by Weber.

Down among the fierce dissonances and pounding rhythms, but there to be hacked out, like gold from a quartz vein, are nuggets of genuine melody. The most easily perceived is a plain tune, "Pittsburgh Is a Great Old Town," which as theme for the conclusion, emerges hearty and diatonic and even singable, in one of the best portions of the Symphony. Yet, weirdly enough, this conclusion reminds me of that light-hearted Frenchman, Albert Roussel, in one of his highest-spirited moods.

"I suppose you'll say this music will require further hearing to appreciate," grinned a friend at intermission. Yes, I shall, and mean it. This is genuine Hindemith and hard to take, but worth the effort for at least a few tries more.

Steinberg, using a score for the only time since he has been guest here (his memory has sufficed beautifully for everything else) gave the "Pittsburgh" Symphony the works. The Orchestra pitched in with him. One of the tiredest pair of arms in Boston tonight will be those of tympanist Everett Firth.

Once again, as a week ago, Steinberg was frenetically applauded, and the cheers were even louder than before. He deserved it all. He is a conductor of extraordinary technical powers and musical authority. Truly he has refreshed both the Boston Symphony and the Boston public. His Wagner was glorious, his Schubert a magnificent flight of lyrical fancy, his "Fire Bird" a conjuration of marvelous color and imagination. All was full-bodied, again strikingly long of line, and tonally of a rich, deep beauty. He should be invited here again.

Next week the Orchestra will tour. At the concerts of Jan. 29 and 30, Dr. Charles Munch will return, to conduct, for the first time here, Lopatnikov's Music for Orchestra; the Sibelius Violin Concerto with Ruggiero Ricci as soloist, and Beethoven's Fifth Symphony.



## Symphony Concert

The Boston Symphony Orchestra, William Steinberg conducting, presented the 13th program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30: Overture to "Tannhauser" Wagner; Pittsburgh Symphony Hindemith; Symphony No. 2, in B-flat major Schubert; Suite from the ballet, "L'Oiseau de feu" Stravinsky.

By ROBERT TAYLOR

The second program of William Steinberg of the Pittsburgh Symphony Orchestra, guest conductor while Charles Munch is on vacation, was a repetition of the success of his debut here. He was again no less than magnificent.

Indeed, the only question that nags the listener concerning Mr. Steinberg's two appearances with the Boston Symphony involves his limitations. He is patently a conductor of the first order; but being such an artist, he is also more of an individualist than a lesser man. That Koussevitzky had a tendency to over-interpretation, and Munch is inclined to rush things, in no way detracts from their ultimate grandeur. In fact, these very faults on one level on another result in their finest work: Koussevitzky's incandescent emotional power, Munch's awesome demonic intensity.

## Blind Spots

So far we have not had acquaintance enough with William Steinberg to discover his defining blind spots. He has presented virtually flawless performances of seven diverse works. The orchestra has responded with unusual depth and richness. It has been one triumph after another; a perfectly realized guest appearance; though scarcely indicative of even a fragment of the artist. He is too good not to have flaws.

The only exception one could make to yesterday's excellent program was the tempo of the Schubert Symphony No. 2 which, on the whole, proved a shade fast. Yet it was not a relentless, driving pace smashing the songful delicacy of the master's workmanship. The tempo, rather, was legitimate nuance that respected the

intentions of the composer while providing Mr. Steinberg's own conception of the score: a Schubert of animation instead of sweetness. I thought the approach lent the music an agreeable vivacity.

Aside from this arguable point, the communication between the conductor, orchestra and audience was achieved by means of the utmost economy, clarity and fidelity. The outstanding item was a first performance here, Hindemith's Pittsburgh Symphony, composed to honor the biennial celebration of Pittsburgh last year.

Commissioned music, according to myth, is inevitably hackneyed and dull. The subject is one difficult to fit into a theory, since commissioned music has, in history, inspired genius to both its best and worst. Paul Hindemith was inspired to his best.

The work is divided into three movements, the first a throbbing reiteration of a machine-like

motto; the second a bucolic adagio contrast of a folk character that Hindemith explores, developing into a bizarre Germanic scherzo; and the third, a lusty fanfare syncopating the clanking industrial theme against the lyric rural melodies, all merging into a surge of praise for Pittsburgh.

## Civic Tribute

I was delighted by the composer's civic tribute. The material is as broad and as obvious as a WPA postoffice mural, but the treatment is deftly sophisticated and the sincerity of its impulse shining. Although the bold outlines are abstract, the purpose of technique is communication. Hindemith's trademarks are stamped on the music, his use of tonal centers, of intervals, his impeccable scoring; but he never gets overly-involved in the means of production.

Partly this is due to his free-ranging use of grass-roots elements ranging from a song loosely-translated as "My Little Rag Doll Is Running Me Ragged," to the Pittsburgh equivalent of "Southie Is My Home Town." He respects this material; and his exaltation of it reveals what an artist can perceive in casual, simple themes.

The "Tannhauser" overture, for one of the few times in my experience, lacked bloat. Instead of dragging out a big, fustian climax, Mr. Steinberg gave it to us straight, as Wagner intended, without intoning the heroic melody. The architecture was not mammoth, and it seemed to me infinitely more expressive.

Schubert's Second is so rarely done that merely to encounter the lovely and delicate structure was a privilege; and Mr. Steinberg, as indicated, gave the music a lively individual turn, exquisite dynamic range. Nor could one deny the opulence of his "Firebird," which employed Stravinsky's relatively modest orchestration.

Coming after the pastel refinements of Schubert's vision, I'm afraid I found Stravinsky's glowing pigments blatant, coarse and tawdry. Mr. Steinberg made the tonal palette a radiant one, and Stravinsky's rhinestone decor glittered like the real thing. Owing to Schubert, however, the music remained imitation Rimsky. What, indeed, is William Steinberg's approach to the latter or to Beethoven? May this towering artist return to Boston soon with the answers.

Next week the orchestra is on tour. On Jan. 29-30, Dr. Munch returns with Ruggiero Ricci as soloist in Sibelius's Violin Concerto, Op. 47; the local premiere of Lopatnikov's "Music for Orchestra," and Beethoven's Fifth Symphony.



## PITTSBURGH SYMPHONY

By PAUL HINDEMITH

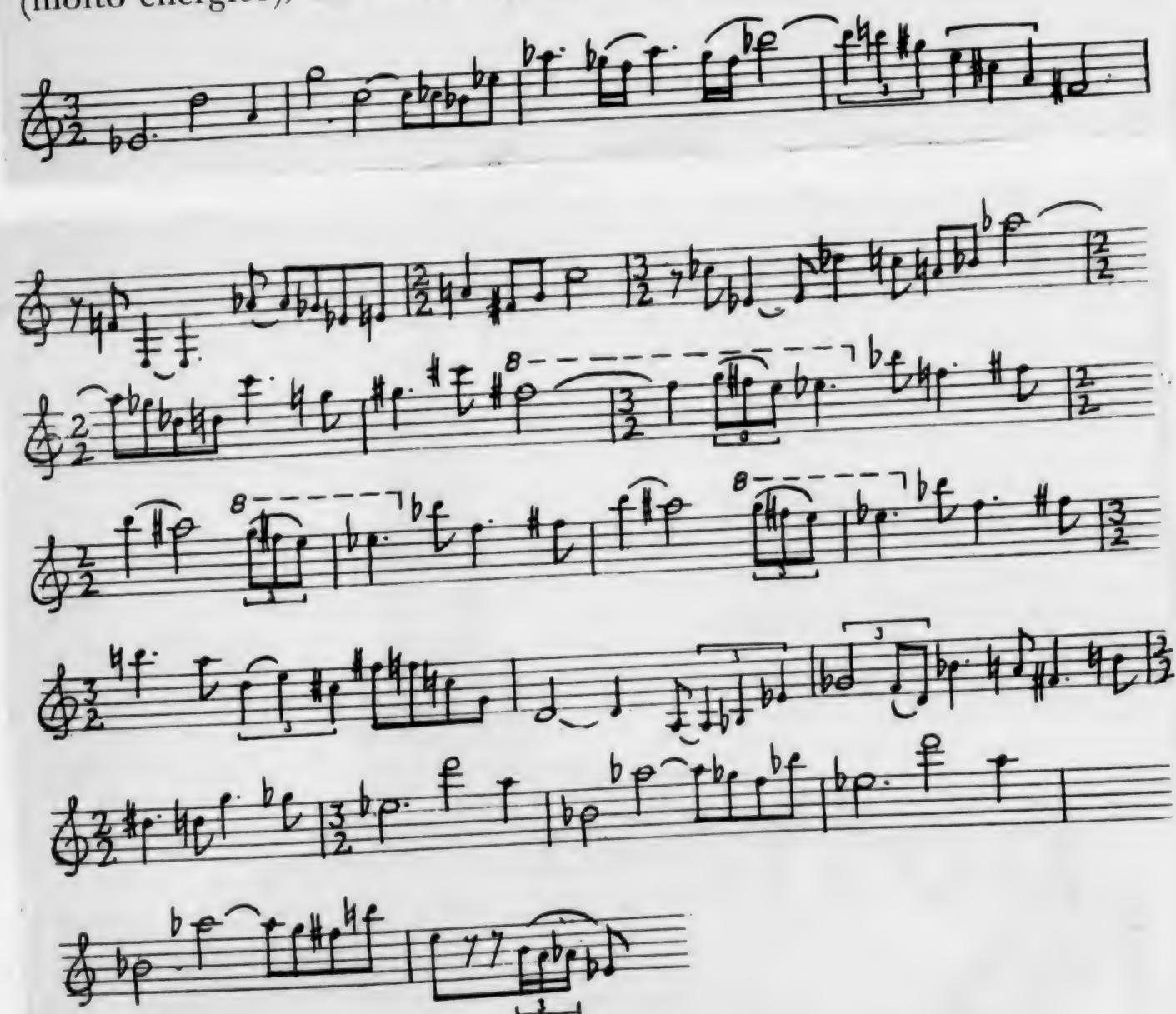
Born in Hanau, Germany, November 16, 1893

This Symphony was composed to honor the Bicentennial Celebration of Pittsburgh, which took place last season. It was first performed by the Pittsburgh Symphony Orchestra under the direction of the composer, January 30, 1959.

The orchestra is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, 2 snare drums (at different pitches), bass drum, cymbals, small cymbal, triangle, glockenspiel, small gong, tambourine, tom tom, wood block, castanets and strings.

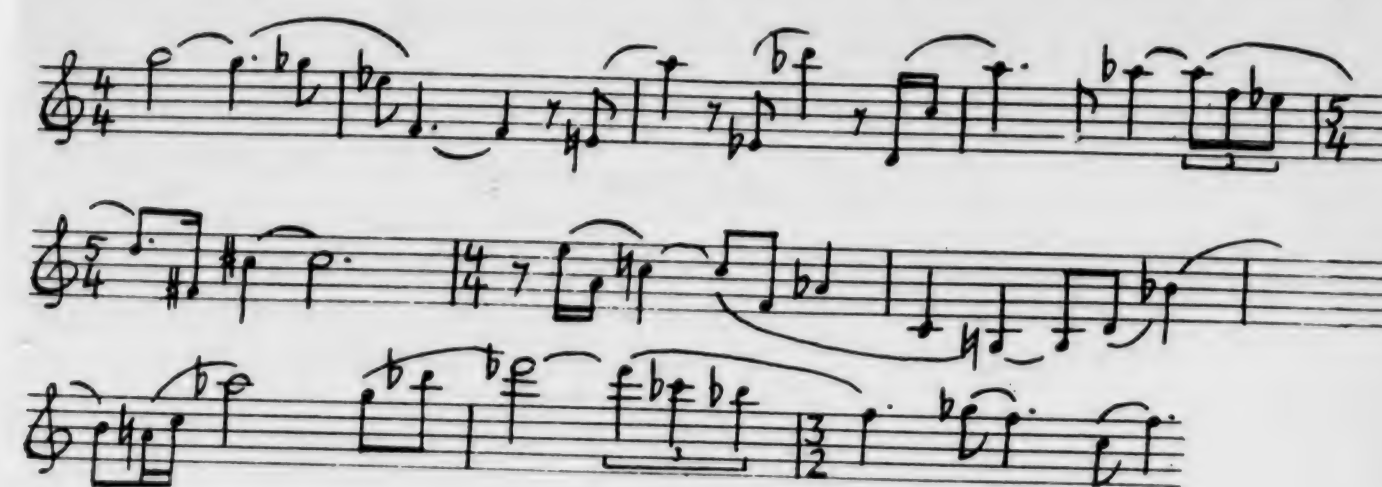
WHEN Paul Hindemith conducted his Pittsburgh Symphony in the city for which it is named, the following description, prepared by him, appeared in the program books:

For a more facile appreciation of the Pittsburgh Symphony, I am quoting here — instead of giving a detailed analysis — the main melodic tone lines as they will occur to each listener. In the first movement (molto energico), the following theme is prominent:



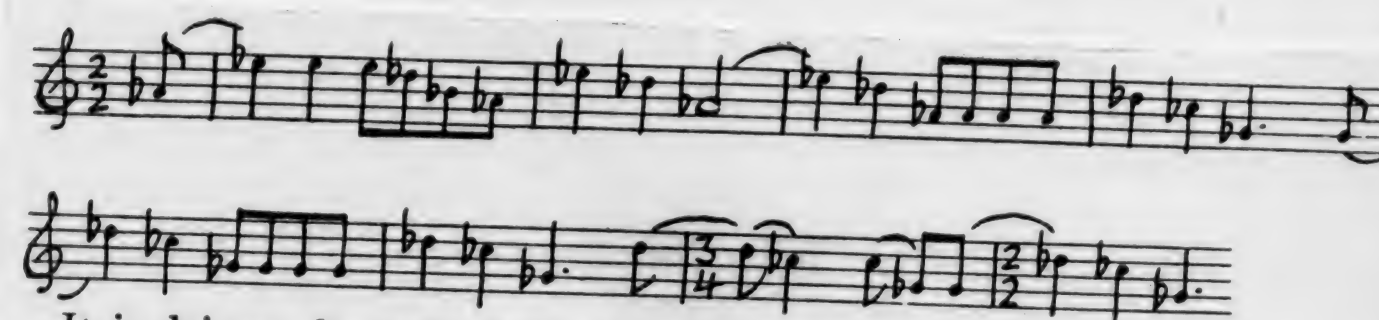
The entire movement consists essentially of several repeats of this line — each one differently colored — and of its inversion.

In the second movement (slow march) the chief material is an oboe melody, very slowly drawn, accompanied by march rhythms,



which is consequently taken over by the horns. A coda winds up this section.

A Pennsylvania Dutch ditty — "*Hab lumbedruwwel mit me lumbe-schatz*" — follows as serene contrast:



It is driven through six-fold variants of instrumentation. The last of these bridges again to the initial, broad melodic part, which at this time is accompanied by the ditty "*Lumbedruwwel*." This group, too (and thus the movement), are concluded by the aforementioned coda.

In spite of its light weight, and its grotesque mood, I would like to consider this song the core of the symphony. The "Dutch" are very familiar to me; their German dialect is almost the same as that of my old home. I have always been acquainted with their way of life. And their Lieder are those which to this very day are sung in the countryside where they once originated.

I did not want to omit setting a tonal monument in a musical piece addressing the inhabitants of Pennsylvania — to this very blend of the early American colonial scene with the southern German language and the southern German style of life. This integration played a crucial part in the shaping of Pennsylvania, but it has escaped (and







## RUGGIERO RICCI

Ruggiero Ricci was born in San Francisco, July 24, 1920. He was first taught to play the violin by his father when he was five years old, and a year later became the pupil of Louis Persinger, his principal teacher. At eight he appeared in public, playing Mendelssohn's Violin Concerto, and in the next year gave concerts in New York. At twelve he made a tour of Europe. After serving with the Air Force during the war, he returned to civilian life as a constantly active virtuoso. He has played in the Middle and Far East as a good will envoy of the United States. He has played often in Europe and several times toured Latin America.

Mr. Ricci plays an instrument made in 1784 by Joseph Guarnerius del Gesù of Cremona. It once belonged to the late Bronislav Huberman.

## A COMPARISON

Mozart and Beethoven were interestingly compared by the Swiss poet and philosopher, Henri Frederic Amiel

(1821-1881). The passage occurs in his diary and was written in 1853:

"Mozart refreshes you, like the Dialogues of Plato; he respects you, reveals to you your strength, gives you freedom and balance. Beethoven seizes upon you, he is more tragic and oratorical, while Mozart is more disinterested and poetical. Mozart is more Greek and Beethoven more Christian. One is serene, the other serious. The first is stronger than destiny, because he takes life less profoundly; the second is less strong, because he has dared to measure himself against deeper sorrows. His talent is not always equal to his genius, and pathos is his dominant feature, as perfection is that of Mozart. In Mozart the balance of the whole is perfect, and art triumphs; in Beethoven feeling governs everything, and emotion troubles his art in proportion as it deepens it."

## TRANSATLANTIC BROADCAST

The Boston Symphony Concert of this Friday (January 29) will be transmitted live to England by cable, and broadcast by the Home Service of the B.B.C.



Ruggiero Ricci will appear as soloist in the Sibelius Violin Concerto with the Boston Symphony at concerts in Symphony Hall Friday afternoon, Saturday night, and Sunday afternoon.

# Munch Back at Symphony, New Work by Lopatnikoff

Music for Orchestra, by study with his father as his first teacher. He was later a pupil of Louis Persinger. His first public appearance was made three years later and at the age of twelve he performed in Europe for the first time.

At the third concert of the Sunday afternoon series, Jan. 31, at 3, Munch will include the Beethoven Symphony No. 5 and Schubert's "Unfinished" Symphony, plus the Sibelius Concerto with Mr. Ricci.

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## RUGGIERO RICCI

Ruggiero Ricci was born in San Francisco, July 24, 1920. He was first taught to play the violin by his father when he was five years old, and a year later became the pupil of Louis Persinger, his principal teacher. At eight he appeared in public, playing Mendelssohn's Violin Concerto, and in the next year gave concerts in New York. At twelve he made a tour of Europe. After serving with the Air Force during the war, he returned to civilian life as a constantly active virtuoso. He has played in the Middle and Far East as a good will envoy of the United States. He has played often in Europe and several times toured Latin America.

Mr. Ricci plays an instrument made in 1784 by Joseph Guarnerius del Gesù of Cremona. It once belonged to the late Bronislaw Huberman.

## A COMPARISON

Mozart and Beethoven were interestingly compared by the Swiss poet and philosopher, Henri Frederic Amiel

(1821-1881). The passage occurs in his diary and was written in 1853:

"Mozart refreshes you, like the Dialogues of Plato; he respects you, reveals to you your strength, gives you freedom and balance. Beethoven seizes upon you, he is more tragic and oratorical, while Mozart is more disinterested and poetical. Mozart is more Greek and Beethoven more Christian. One is serene, the other serious. The first is stronger than destiny, because he takes life less profoundly; the second is less strong, because he has dared to measure himself against deeper sorrows. His talent is not always equal to his genius, and pathos is his dominant feature, as perfection is that of Mozart. In Mozart the balance of the whole is perfect, and art triumphs; in Beethoven feeling governs everything, and emotion troubles his art in proportion as it deepens it."

## TRANSATLANTIC BROADCAST

The Boston Symphony Concert of this Friday (January 29) will be transmitted live to England by cable, and broadcast by the Home Service of the B.B.C.



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Violinist Ruggiero Ricci will make his first appearance as soloist with the Orchestra in the Concerto by Sibelius. The program will close with the Symphony No. 5 of Beethoven.

The Boston Symphony Orchestra has previously given the world premieres of four compositions by Mr. Lopatnikoff. Music for Orchestra, commissioned by the Louisville Orchestra and composed at the MacDowell Colony in Peterborough, N.H., in the Summer of 1958, had its world premiere Jan. 14, 1959 by the Louisville Orchestra under the direction of Robert Whitney.

Lopatnikoff, since 1945 a professor of composition at the Carnegie Institute of Technology in Pittsburgh, was born in Reval, Estonia, Mar. 16, 1903. He was a pupil of Hermann Grabner and Ernst Toch. In the Summer of 1946, Lopatnikoff was guest composer in the composition department at the Berkshire Music Center, the Summer school of music maintained by the Orchestra at Tanglewood, Lenox.

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## Ricci Symphony Soloist; New Lopatnikoff Score

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 14th program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Nikolai Lopatnikoff: Music for Orchestra, Op. 39 (first performance in Boston); Sibelius: Violin Concerto in D minor, soloist—Ruggiero Ricci; Beethoven: Symphony in C minor, No. 5.

By CYRUS DURGIN

Charles Munch returns after a mid-season absence of seven weeks; Nikolai Lopatnikoff's Music for Orchestra is given first local performances; Ruggiero Ricci makes his first Boston Symphony appearances as soloist in the Violin Concerto by Sibelius. Such, in bald detachment, are the newsy aspects of the Orchestra's 14th pair of concerts, this week.

As contemporary composition goes, the Lopatnikoff score is relatively conservative. Written in 1958 on commission by the Louisville Orchestra, which played the premiere performance Jan. 14, 1959, this piece is tonal, seemingly not very complex; a sort of suite in three movements, of which the second consists of two fast sections.

The initial slow movement deals in instrumental colors; you hear melody of a sort, but not much rhythmic flow, and such motion as there is seems to meander. The two-part fast movement is a great deal more interesting in that it does possess drive and a certain logic of statement and answer.

Naturally, this work is entirely abstract, music for the sake of sound and patterns and contrasts of orchestral timbres. The finale brings back elements of the beginning. I am too old a hand at attempting to assimilate new music, to claim intimate acquaintance on the basis of one hearing.

While it seemed that this work is a fairly large-scale development out of a small amount of material, there may be more here that further hearings will reveal.

One's immediate impression, however, is of a skilled but academic construction, created with plenty of brains, but short on anything which might suggest passionate emotional involvement or even a person-

al distinction of manner. There is little here to proclaim that one man, and only that man, could have written this music. Nonetheless, let us hear it again, let us keep on trying. The composer was present and was cordially applauded.

The name of Ruggiero Ricci is a great deal better-known elsewhere than here. San Francisco-born in 1920, Ricci was acclaimed as a prodigy, and grew into an artistic maturity which has proved to have solid foundation. He is a virtuoso of his instrument, and more than that, he is an artist. Only an artist would have elected to play so intimate and prevailingly un-displayful a Concerto as that by Sibelius.

From a superb Guarnerius del Gesu violin of 1784, Ricci draws a luminous warm tone of silky finish. His bowing is a marvel of grace, his feeling for both his instrument and the music at hand unmistakably sensitive.

Ricci's share of the Concerto made the most of its inward but very emotional and rhapsodic nature. The entire performance, however, had its perfunctory aspects, for the orchestral portion, though competent, seemed a little uneasy,

as if Dr. Munch were not completely at home in this work, and hesitated to give its feeling free rein. It was good to hear, however, and Ricci may feel satisfied that the Friday subscribers regard him warmly.

The excitements of Beethoven's Fifth Symphony aroused, as you would expect, a noisy ovation. But the performance was coarse, the first movement too fast and out-of-tune, the last grandiloquent rather than dramatic. The Orchestra quickly has returned to the established ways of its conductor; once again we are hearing that light, dry and cool resonance we know so well.

Next week Dr. Munch will present the E-flat Symphony (K. 543) by Mozart, and the Dvorak Cello Concerto with Gregor Piatigorsky as soloist. Leon Kirchner will conduct the first Boston performances of his own Toccata for Strings, Solo Winds and Percussion.

## Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 14th program of the 79th season yesterday in Symphony Hall. Ruggiero Ricci was the violin soloist. The program will be repeated tonight at 8:30.

Music for Orchestra, Op. 39 Lopatnikoff  
Concerto for Violin and Orchestra, in D minor, Op. 47 Sibelius  
Symphony No. 5, in C minor, Op. 67 Beethoven

By ROBERT TAYLOR

It was good to see Charles Munch striding through his orchestra yesterday afternoon as the Friday audience warmly applauded him after his winter vacation. He moved, characteristically, with a shy, quick gait to the stage apron, the silver head bobbed, and when his face rose one glimpsed an expression of poised alertness. It was good to welcome the permanent conductor home.

The concert on this occasion followed the Munch principles of program-making as laid down in his book, "I Am A Conductor," with classic severity: new work—soloist—old work. The approach is certainly valid, but I'm afraid it functions only when all the parts are equally balanced. In this case, the program got better as it went along, starting off dismally, then offering a handsome if hardly definitive interpretation of Sibelius, and culminating in a lovely reading that lifted the onus from a concert cliché, Beethoven's Fifth.

## For First Time

The new work, Nikolai Lopatnikoff's "Music for Orchestra," heard for the first time at these concerts, struck me as being ephemeral at best. He has written a piece of music exhibiting the surface manifestations of modernism. The construction is very fine, but the themes are trivial. Aside from a genial lyricism that marks the andante sections, the content of the score consists of bass mutterings from the strings, muted drum taps, rippling castanets and busy sound effects everywhere.

The various elements are skillfully orchestrated; and if texture is your ideal in music you'll probably like it. There are four sections in one symbolic movement



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of 14 minutes duration: a serene adagio, two brusque allegro contrasts, and a return to the tranquility of the opening. The ormulu of sound effects, however, covers a paucity of ideas. Mr. Lopatnikoff, for instance, restates his opening theme so interminably at the close that we have to hear each orchestral timbre peel away until only a jittery snare-drum remains. It's like Haydn's "Farewell" Symphony with a bunch of guests who don't know enough to go home. Mr. Lopatnikoff was in the audience and was applauded cheerfully.

Ruggiero Ricci, the young American violinist, made his debut with the orchestra afterward in a solid traversal of Sibelius's ardent violin concerto. The performance, a most satisfactory one, disclosed Mr. Ricci's standing as a first-rate virtuoso; but it was a trifle too deliberate to bring out the passionate and flashing emotional qualities of the concerto fully. The soloist had a lustrous tone, a crisp bowing technique, fingerboard decisiveness, broad and vigorous rhythmic eloquence and the technical nuance one anticipates, the precise stops and staccato attacks.

He also had style. The opulent poetic romanticism of the score was translated faithfully. Mr. Ricci caught the shifting dreamy line of Sibelius's introspective imagination. He did this, however, so meticulously that an effect of conscious will was betrayed. The one thing lacking was absolute temperamental identification. It was an excellent interpretation done by a scrupulous artist.

### In French Manner

One is more and more impressed with Dr. Munch's Beethoven. Here is a composer with whom his authority increases year by year. It would seem there is very little left to be gleaned from the overly-familiar Fifth; but the short-sightedness of this viewpoint was refuted magnificently yesterday.

He approaches Beethoven in a French manner. The sonorities and juicy emotive accents of the Germanic method are scanted for swift logical clarity, for well-

shaped phrases, for understated cadence and tone, for cool objectivity. As a result the Fifth yesterday had unusual spaciousness and coherence and was touched by a gentle personal sparkle I found utterly beguiling. This was a welcome home present to the audience. Some responded churlishly by trampling out early between and during movements. Dr. Munch was visibly annoyed. Indeed, it was enough to make one long for a Boston of taste, manners and intelligence according to the legend.

Next week Gregor Piatigorsky will be soloist in Dvorak's 'Cello Concerto in B minor; Kirchner's Toccata for strings, solo winds and percussion will be conducted by the composer; and Dr. Munch has also scheduled Mozart's Symphony No. 9, in E-flat major, K. 543.

### By Harold Rogers

Nikolai Lopatnikoff's new Music for Orchestra, with which Charles Munch opened the Boston Symphony concerts this weekend, might as well have been written on the sand. It quickly faded to little more than a pleasant memory when the tides of Sibelius and Beethoven washed in.

For pleasing music it is, skillfully managed in a tonal idiom that offers the ears no exercise—a 14-minute work of shifting moods that are largely lyrical, but spotted with punctuation every now and again by snare drum or muted trumpet. There are two developments that sound like fugatos, the second of which scurries through the choirs. At one place is an air of mystery, at another an air of portent. But if promises they be, little is delivered in the serene ending that concludes with four soft taps on the snare. This was its Boston premiere.

After the casual applause subsided, Ruggiero Ricci came on the Symphony Hall stage for his solo role in the Sibelius Violin Concerto. He is to be commended for playing it, for it is a magnificently poetic piece, what with its dark and stirring passages, though not a particularly showy one for the executant.

Mr. Ricci gave an impassioned traversal, full of fire and dramatic power, his fingers easily in control of the odd double-stoppings, and his bowing firm and commanding. Immediately after the double bar he received a salvo of bravos from the men in the orchestra—a special compliment since musicians are usually sparing in their praise to other musicians. His listeners soon followed suit.

But the real show came after

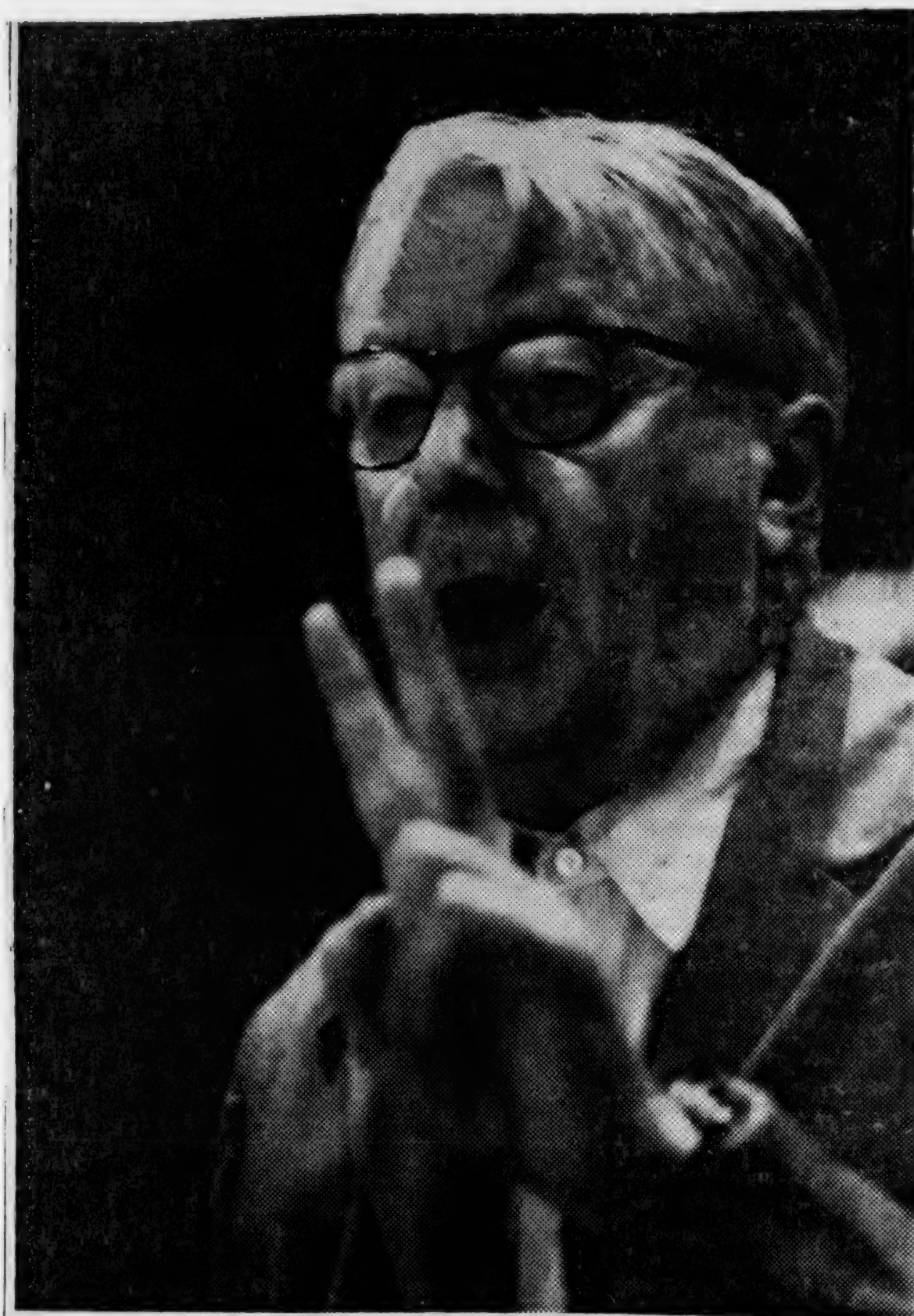
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the intermission when Dr. Munch, just back from his mid-winter vacation, leaped to the podium in finest fettle to give us an electrifying reading of Beethoven's Fifth Symphony. We have long since come to expect a rather un-Germanic Beethoven of Dr. Munch—or at least an unconventional Beethoven—and what he did at this performance not only fulfilled our expectations, but exceeded them beyond our wildest imagination. He gave it a breathless, intense performance, as he took it

over the jumps. There were dramatic contrasts of startling fortissimos, with sighing pianissimos. There were times when he himself dramatized his conducting by standing motionless when the orchestra carried on alone, and what he did with the tonic-dominant alternations in the final coda would have to be heard to be believed.

The several ladies who tried to escape after the second movement not only missed the best part but earned Dr. Munch's ire as he impatiently waited, hand on hip, till they made the door.





Charles Munch returns from his midwinter vacation to assume his post as conductor of Boston Symphony at the concerts Friday afternoon and Saturday evening in Symphony Hall.

## MUSIC FOR ORCHESTRA, *Op. 39*

By NIKOLAI LOPATNIKOFF

Born in Reval, Estonia, March 16, 1903

Nikolai Lopatnikoff composed his *Music for Orchestra* during the summer of 1958 at the MacDowell Colony in Peterboro, New Hampshire. The work was commissioned by the Louisville Orchestra and had its first performance in Louisville under the direction of Robert Whitney on January 14, 1959.

The following instruments are used: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, harp, snare drum, wood block, glockenspiel, tambourine, triangle, suspended cymbal, and strings.

THE composer furnished the following information about his *Music for Orchestra* when it was performed in Louisville: "The work is in one movement of approximately fourteen minutes' duration. It is symphonic in style, clearly divided into a slow Introduction, a fast core of the piece, and a Postlude reverting to the material used in the Introduction.

"Against a background of muted violins and harp harmonics first

the bass clarinet, then the bassoon and flute introduce the slow theme of the opening section, which in its rhythmic transformation is later to serve as the principal subject for the allegro molto. Cellos and basses enter to an accompanying triplet figure of the muted trumpet, emphasizing the pensive mood of the Introduction. The ensuing allegro is full of contrasting material of a predominantly rhythmic nature. A quieter expressive middle part in which the strings dominate leads to a return to the opening expressive quality of the music which gradually fades out until a single pianissimo snare drum concludes the composition."

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Nikolai Lopatnikoff first studied at the Conservatory in St. Petersburg, and after the Russian Revolution continued at the Conservatory in Helsinki. Later he went to Karlsruhe and Berlin, studying in the latter city with Ernst Toch and Hermann Grabner. He then went to London and at the beginning of the World War in 1939 made his home in New York and ultimately became an American citizen. In 1945 he was appointed Professor of Composition at the Carnegie Institute of Technology in Pittsburgh. In the summer of 1946, he was guest composer in the composition department of the Berkshire Music Center at Tanglewood.





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The following works by Lopatnikoff have been performed by this Orchestra:

Apr. 27, 1928 \*Scherzo, *Op. 10*  
 Dec. 22, 1939 \*Symphony No. 2, *Op. 24*  
 Apr. 17, 1942 \*Concerto for Violin and Orchestra, *Op. 26* (Soloist: Richard Burgin)  
 Nov. 6, 1942 Sinfonietta, *Op. 27*  
 Mar. 2, 1945 \*Concertino for Orchestra, *Op. 30*  
 Feb. 26, 1954 Divertimento for Orchestra, *Op. 34*  
 Jan. 29, 1960 Music for Orchestra, *Op. 39*

\* First performance.

# SYMPHONY HALL

There will be an extra

## OPEN REHEARSAL

by the

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Conducting*

on

Wednesday Evening, February 3, at 7:30

The program for February 5 and 6, with

GREGOR PIATIGORSKY as soloist,

will be rehearsed.

Tickets now at the Box Office

\$2.00 (unreserved)

SEVENTY-NINTH SEASON

NINETEEN HUNDRED FIFTY-NINE-SIXTY

## Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 5, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 6, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

MOZART.....Symphony No. 39, in E-flat major, K. 543

I. Adagio; Allegro

II. Andante

III. Minuetto; Trio

IV. Finale: Allegro

KIRCHNER.....Toccata for Strings, Solo Winds and Percussion  
*(Conducted by the composer; first performance at these concerts)*

### INTERMISSION

DVOŘÁK.....Concerto for Cello, in B minor, *Op. 104*

I. Allegro

II. Adagio ma non troppo

III. Finale: Allegro moderato

SOLOIST

GREGOR PIATIGORSKY

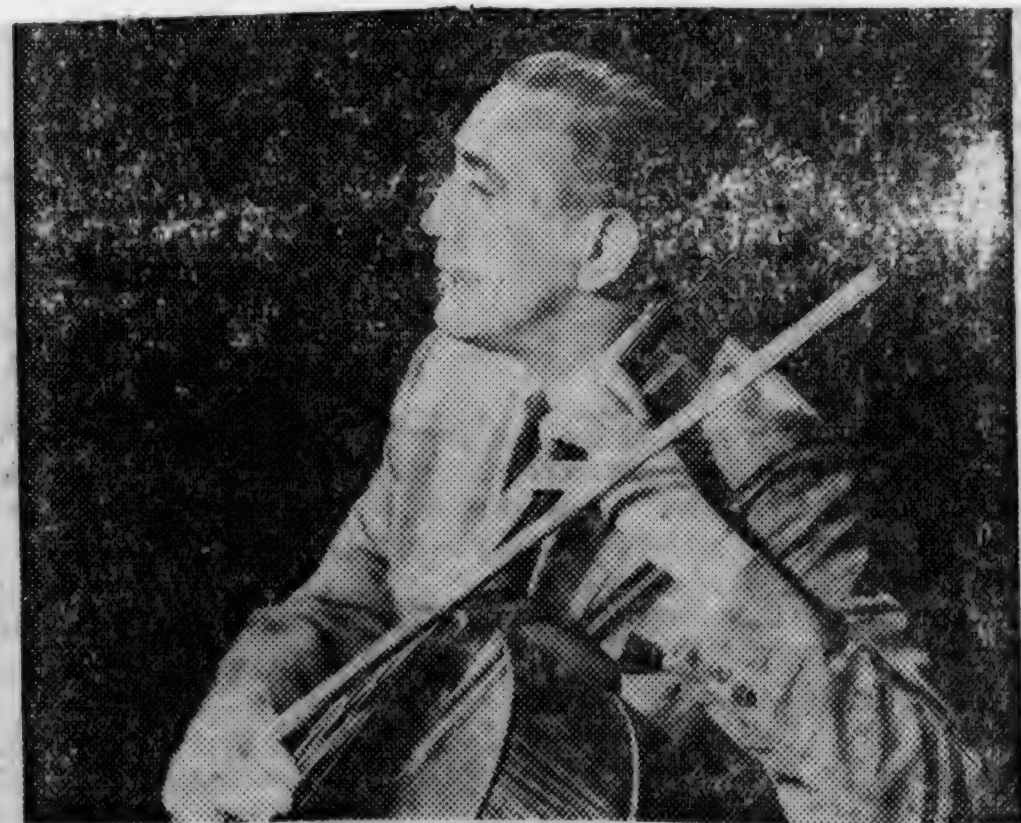


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Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra, in Schumann's Violoncello Concerto in A minor.

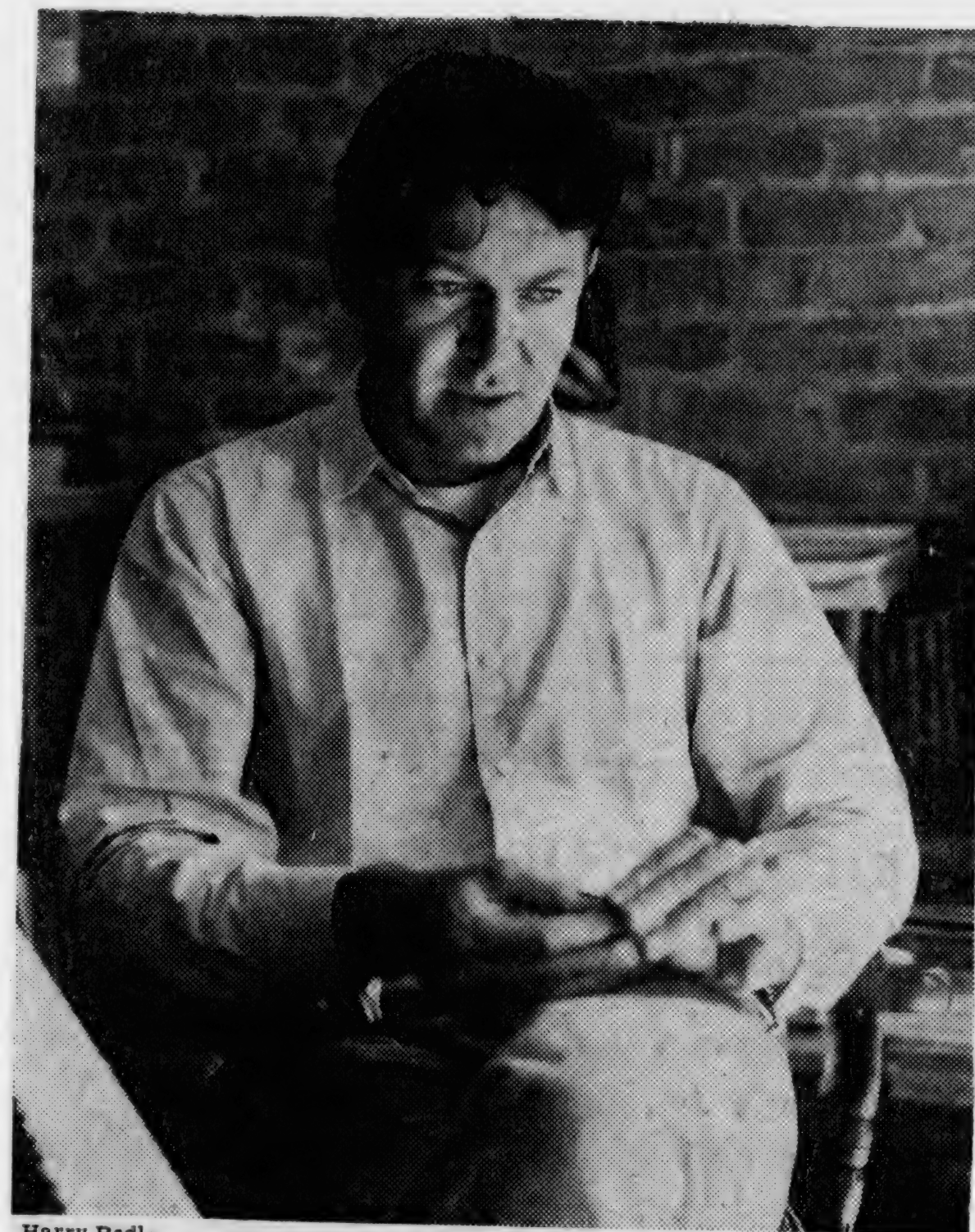
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GREGOR PIATIGORSKY, world famous 'cellist, who will participate in the Boston Symphony Orchestra's extra open rehearsal on Wednesday evening and also in the regular Friday afternoon and Saturday night concerts at Symphony Hall.

## "ATTIS"

A new work by Robert Moevs will have its first performance at the next pair of concerts. The subject is drawn from a poem by Catullus (Carmen LXIII). Attis was a god of ancient Phrygia who bore a similarity to the Greek Adonis. The rite of worship adopted in Rome was celebrated in a spirit of frenzied exaltation. Mr. Moevs has set lines from the poem, using a mixed chorus with tenor solo and an orchestra which includes a large number of percussion instruments. The score was commissioned by the Boston Symphony Orchestra in the American Music Center Commissioning Series under a grant from the Ford Foundation. Dr. Munch will likewise introduce the work in Brooklyn and New York on February 19 and 20.



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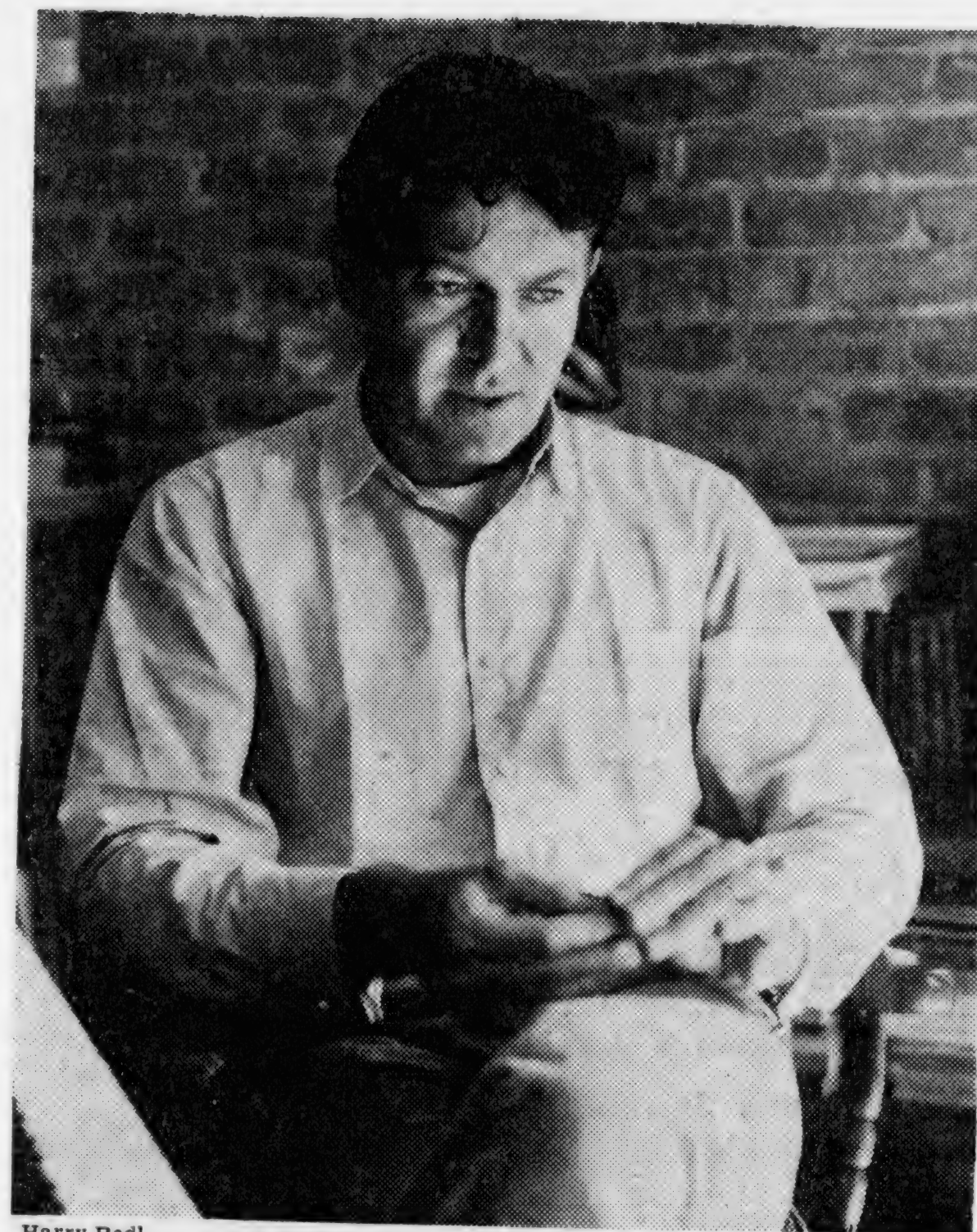
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# Kirchner Conducts Boston Premiere of His Toccata

Feb. 6, 1960

By Harold Rogers

Boston

Since the concert was one of many disappointments, it was fortunate that Leon Kirchner was on hand to conduct the Boston premiere of his Toccata for Strings, Solo Winds, and Percussion. Not that he was able to save the day, but at least his music rose like a granitic peak out of a sea of ashes.

Charles Munch being indisposed, the Boston Symphony's associate conductor Richard Burgin assumed the podium and opened this week's program with a reading of Mozart's Symphony

No. 39 in E-flat, K. 543, that was wanting in classical delicacy.

When he conducted the Dvořák Cello Concerto, however, his interpretation was a different story; for Mr. Burgin has a wondrous way with the romantics. The difficulty here lay not in the orchestra nor in the conductor, but in Gregor Piatigorsky's performance as soloist.

Beautiful passages there were, true enough, but where was the flawless technique that once we marveled at? Where was the clarity in the rapid passages? Where was the pin-point intonation in the higher reaches? It is always a cause for regret when a

major musician in his prime neglects his art and falls to measure up to former triumphs.

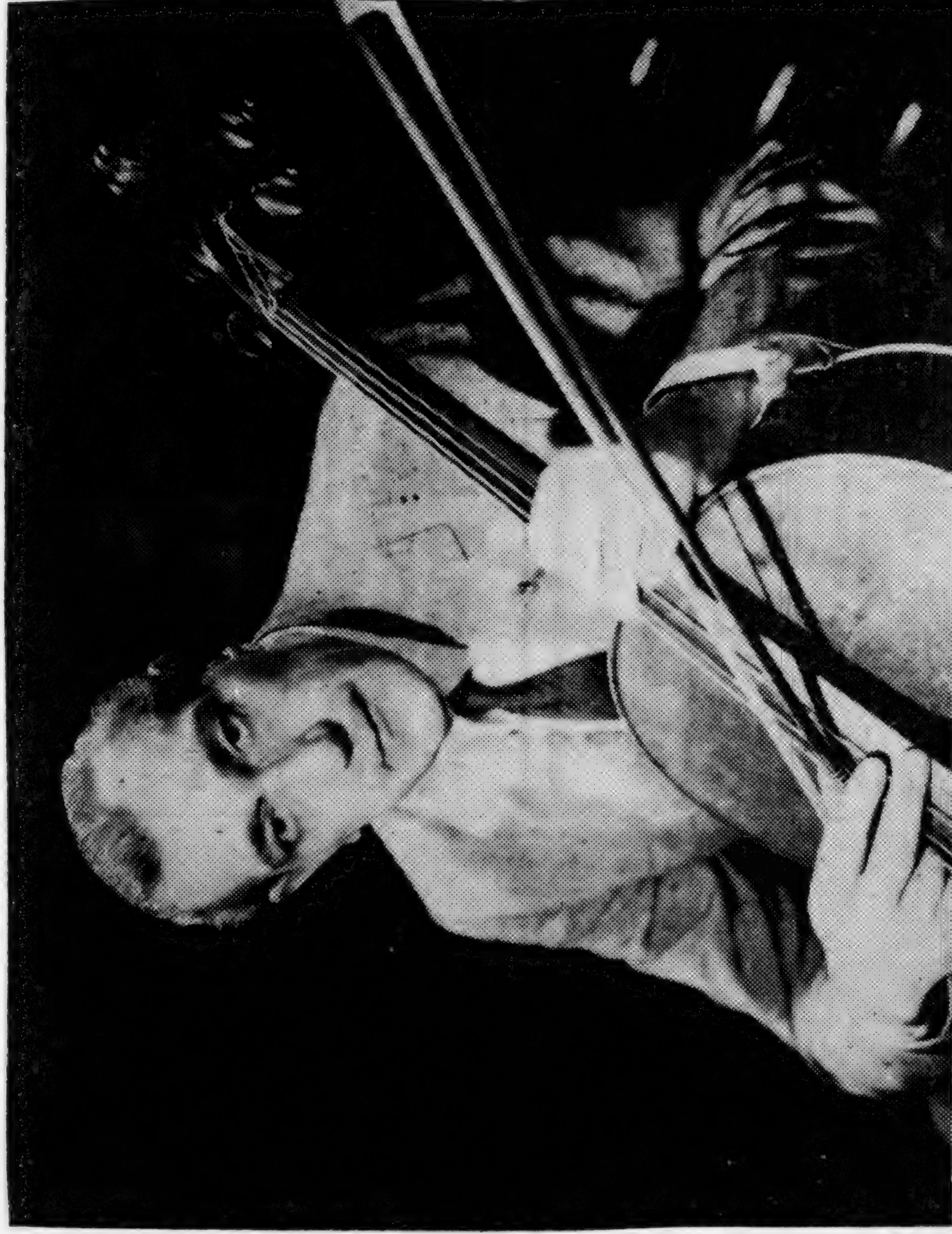
He won the major share of acclaim from his listeners, however, who offered only desultory applause for Mr. Kirchner's efforts. But it is understandable that an American composer, strongly influenced by Schönberg and Roger Sessions, is a far cry from Dvořák.

Mr. Kirchner is a leader among our younger writers, and his Toccata (composed in 1955) is not only an ingenious piece of construction; it carries a surcharge of emotion. For some composers the Schönbergian techniques offer nothing but a trap of sterility, but for others his methods pave the way for an emotional language of profound power. Mr. Kirchner fortunately falls in the latter class.

His Toccata is a short one-

movement work of four sections—exposition, development, slow movement, and recapitulation and coda. It opens with dirge-like winds and eerie string harmonics, quickly picking up drive and frenzy. The tension is then relaxed into a mood of lyrical reminiscence, after which the tension builds again; but with each surge and each falling away the poetry changes in mood. The characteristics of the toccata, of course, are fairly well maintained throughout; and the interesting orchestral colors are brilliantly punctuated by the percussion.

Mr. Kirchner has a rather informal manner as a conductor, but his guidance of the orchestra was commendable. We trust the Boston Symphony musicians gave him what he wanted. They are too experienced not to give a conductor what he asks for.



Gregor Piatigorsky will participate in the Boston Symphony Orchestra's extra open rehearsal at Symphony Hall on Wednesday evening and at the concerts Friday afternoon and Saturday night. He will play Dvořák's Cello Concerto.



## Piatigorsky Cello Soloist In Concerto by Dvorak

Cellist Gregor Piatigorsky will be soloist with the Boston Symphony Orchestra at the concerts of Friday at 2:15 and Saturday at 8:30 in the Concerto by Dvorak. These concerts will mark Mr. Piatigorsky's 52d and 53d appearances as guest artist with the Orchestra since his first engagement in 1931.

Charles Munch, who will open the programs with the Symphony No. 39 in E-flat of Mozart, has invited composer Leon Kirchner to conduct at these concerts the performance in Boston of his Toccata for Strings, Solo Winds and Percussion.

A professor of music at Mills College, Oakland, Calif., since 1954, Mr. Kirchner, although born in Brooklyn (Jan. 24, 1919,) had most of his training in California with Ernst Toch, Arnold Schoenberg, Albert Elkus, Edward Strickland, Ernest Bloch and Roger Sessions. He was guest composer in the composition department at the Berkshire Music Center, Tanglewood, in the Summer of 1959 and Visiting Slee Professor at the University of Buffalo for Composition.

The Orchestra's program at Symphony Hall Feb. 9, at 8:30

the sixth of the Tuesday evening series, also will have Messrs. Piatigorsky and Kirchner as Munch's guests.

Munch will conduct the world premiere of "Attis" by Robert Moevs at the Orchestra's concerts Feb. 12-13. The program will include Schumann's Symphony No. 3 and "The Pines of Rome" by Respighi.

Violinist Ruggiero Ricci will be soloist as Symphony Hall this afternoon at 3, in the Sibelius Concerto. Dr. Munch will also conduct Schubert's Unfinished Symphony, and the Fifth Symphony of Beethoven.

## Piatigorsky at Symphony, Kirchner Toccata Heard

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 15th program of the Friday-Saturday series. Richard Burgin conducted in place of Dr. Charles Munch, who is sick. The program: Mozart: Symphony in E-flat (K. 543); Leon Kirchner: Toccata for Strings, Solo Winds and Percussion (first performance in Boston, conducted by the composer); Dvorak: Cello Concerto in B Minor, Gregor Piatigorsky soloist.

### By CYRUS DURGIN

Put it down in so many words: Leon Kirchner's Toccata for Strings, Solo Winds and Percussion is one of the best contemporary scores of recent years. The composer, a tall, dark man of about 41, conducted its first Boston performance yesterday by the Boston Symphony Orchestra. He and his music made a highly favorable impression.

In length and structure, the Toccata is not a "big" work, but in terms of what it has to say and the manner of doing so, it is music of no little stature. First, it has the vigor, propulsive motion, flash and perhaps something of the free, quasi-improvisatory nature we conventionally associate with the word Toccata.

Second, it has evident logic of musical procedure and it has musical substance. Third, it is written with notable skill, both as free counterpoint that really can be heard as counterpoint, and in the placement and contrast of instrumental colors. In short, it is attractive to the ear and to one's sense of darting rhythm.

### Kirchner's Conducting

Were Mr. Kirchner as good a conductor as he is composer, I suspect the slow section would have hung together better and had more effect. His conducting is, to be descriptive but not unkind, visually like a puppet on wires. One had the notion that the orchestra played in spite of certain gestures rather than with them.

All the same, because a composer gives a special quality to a performance that even the finest professional conductor cannot give (Serge Koussevitzky's incontrovertible dictum) it was interesting to hear the Toccata at the hands of the man who created it. Let us, too, hear more of Kirchner's music in future. He is a genuine talent.

The much admired Russian-born cellist, Gregor Piatigorsky, is soloist of the week in the B minor Concerto of Dvorak. Since Dr. Munch is sick, reportedly down with the flu, conducting of the orchestral portion fell to the ever-reliable Richard Burgin.

### Stirred the Heart

The large number of persons who enthusiastically applauded Piatigorsky, and recalled him several times, may take exception to my view that the performance was not of Piatigorsky's best, but such I believe to be true. The old worm, silken, singing tone was there, and it stirred the heart, but there were also imperfections of intonation, and the



soloist performed this lovely, "folk song" Concerto very freely.

Burgin seemed to have hard going at times to make cello and orchestra fit, and during the first movement it seemed that an extra "and" had to be added to the count at the end of many measures. All the same, whatever the technical blemishes, the total effect greatly pleased the Friday subscribers.

Mozart's E-flat Symphony, which began the program, went beautifully. The tempi, the dynamics, the style, were just right. The music flowed, rippled and sang, everything was sweet and clear and vivacious. The best of Burgin as conductor is an extraordinary best, and this performance was among it.

Next week Dr. Munch is scheduled to conduct Beethoven's Second Symphony; Robert Moevs' "Attis" (first performance), and Respighi's "The Pines of Rome." The Harvard Glee Club and Radcliffe Choral Society, and Robert Price, tenor, will assist in "Attis," whose text is taken from the 63d Song of Catullus.

## Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, presented the 15th program of the 79th season yesterday in Symphony Hall. Gregor Piatigorsky was the 'cello soloist. The program:  
Symphony No. 39, in E flat major, K. 543.....Mozart  
Toccata for Strings,  
Solo Winds and Percussion.....Kirchner  
Concerto for 'Cello, in B minor, Op. 104.....Dvorak

By ROBERT TAYLOR

Owing to the indisposition of Charles Munch, a victim of the winter megrims, three men shared the spotlight at Symphony yesterday. Richard Burgin substituted for Dr. Munch with his usual consummate reliability; the 36-year-old composer, Leon Kirchner, conducted his own work; and finally, Gregor Piatigorsky, the 'cello virtuosi, offered as lovely an interpretation of the songful Dvorak Concerto as one is ever likely to hear.

It was Mr. Piatigorsky who lifted the afternoon from the routine to the transcendent. Mr. Burgin gave a good, straight, clean reading of the Haydnesque Symphony No. 39, and one respected Mr. Kirchner's intentions even if one wasn't moved much by his music; but they were dealing with material which this century finds congenial: the high classic, as it were, and experimental modernism.

Nevertheless this didn't make Mr. Burgin's task easier. The E flat Symphony is one of Mozart's most demanding scores. Into it he poured a wealth of contrasts. The pastoral shimmer of the Allegro is entirely distinct from the technical display of the Finale. On the surface all is fun and gaiety, yet there are poignant shadows of melancholy. To capture the symphony one must be aware at all points of the essential diversity of its nature; the kaleidoscope of shifting moods rather than a single related statement.

## Orchestra Supple

Mr. Burgin gave us this kind of stylistic accuracy yesterday. The orchestra was supple and the contrasts of the sections were neatly displayed. There was an elegant formality, but the conductor did not neglect either the hint of sadness present in the Adagio or the deft raillery of the trio. He stopped a trifle short of virtuosity in the Finale, with commendable understatement. The interpretation was just and four-square.

Leon Kirchner's Toccata, heard for the first time here, is a short, one-movement work that travels, it seems to me, in academic contemporary paths. In conformity with the custom of many young composers, the score is called a "toccata," though it's difficult to see why. The word comes from the Italian "toccare," to touch, meaning the touching of keys rather than the "sounding" of strings in the sonata or the "singing" of voices in the cantata. Applying it to an orchestral composition instead of to the keyboard seems odd. In the 16th century, with equal impreciseness, a "toccata" could also mean a brass fanfare.

At any rate, Mr. Kirchner's work is neither for piano or for brass and employs simple and rather rhapsodic ideas in predictable atonal patterns. The rhythmic scheme is not brusquely urgent; the color of the work is striking, the dissonances subtle. It, of course, deserves more attention than one performance: my immediate reaction, however, was that the Toccata's idiom is indistinguishable from dozens of contemporary works; and that the content is actually old-fashioned romanticism. Concealed beneath the mannerisms lies a musical imagination closer to Tchaikowsky than Schoenberg.

## Scarcely Evident

Dvorak, I'd say, is exactly the kind of artist Mr. Kirchner is striving not to become; and

Gregor Piatigorsky immediately demonstrated how robust and beguiling a dated late 19th century romantic can be in spite of it all. The 'Cello Concerto has longeurs; hey are scarcely evident in such a sympathetic traversal. *Herold*

Mr. Piatigorsky's tone was fine-grained and the lyric character of the work emerged with soaring cantabile urgency. As display pieces go, the concerto is not a big one. The refinement is received here, the absolute rapport between the soloist and the ensemble, the shapely solo phrasing, stated Dvorak's intentions with the authority of absolute identification of 'cellist and score. Dvorak had a slender gift, true, but the real thing. The performance was a rediscovery of his vitality. Mr. Piatigorsky's noble conception created an experience that proved moving, eloquent and memorable.

Next week Dr. Munch is scheduled to return with the first performance of Robert Moevs' "Attis," for Orchestra with Chorus (Harvard-Radcliffe) and Tenor Solo (Robert Price). Beethoven's Symphony No. 2 and Respighi's "The Pines of Rome," complete the program.



# TOCCATA FOR STRINGS, SOLO WINDS AND PERCUSSION

By LEON KIRCHNER

Born in Brooklyn, New York, January 24, 1919

Composed in December, 1955, Kirchner's Toccata was first performed by the San Francisco Symphony Orchestra on February 16, 1956.

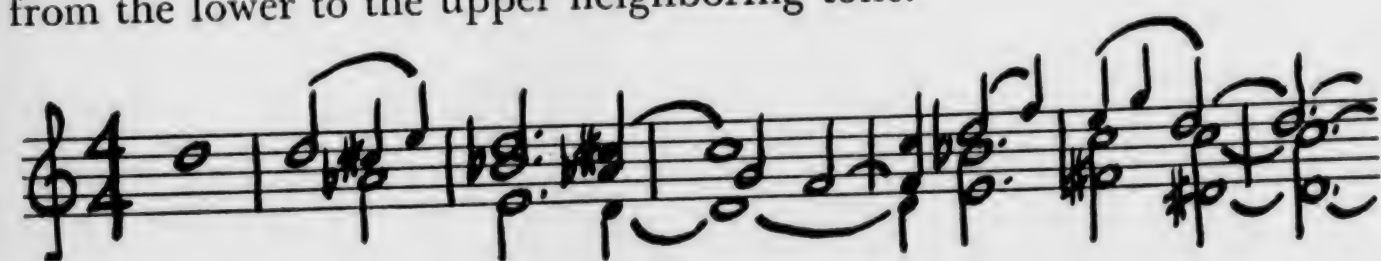
The Toccata calls for a string orchestra with the following solo wind instruments: oboe, clarinet, bassoon, horn, trumpet, trombone, and the following percussion: side drum, tenor drum, bass drum, celesta, xylophone, tambourine, tam-tam and cymbal. This work is eligible for the American International Music Fund recording project.

WHEN his Toccata was performed in San Francisco, Mr. Kirchner provided the following statement about his score: "The word *Toccata* traditionally refers to a keyboard composition in so-called 'free' idiomatic keyboard style. Chords, scale-like passages, contrasting tempi in quickly changing scenes characterize this form. An early precedent was established (c. 1600) in which the structural elements of the keyboard toccata were utilized in pieces for brass. The orchestral medium also offers ample opportunity for the presentation of these characteristics, and composers have often availed themselves of it.

"The Toccata for Strings, Solo Winds and Percussion is a compara-

springing from apparently quite insignificant, at any rate not very distinguished, thematic material.

"The principal melodic idea is stated by the wood-winds at the very outset. Its motivic essence consists of the note D followed by a motion from the lower to the upper neighboring tone.



After an eerie sound produced by string harmonics with celesta support, the strings briefly elaborate the initial material, whereupon an accelerando leads to the exposition of the basic rhythmic patterns. Dotted rhythm appears under various guises. Furthermore, characteristic offbeat accents, well known from other Kirchner pieces, impose themselves with increasing vigor. Eventually, part of this rhythmic equipment is combined with a chord that is to assume some coloristic significance later on. An emphatic gesture by the low strings in unison, topped off by a delicate celesta chord and a rhythmic reminiscence on the snare drum, concludes the exposition.

"The development begins andante with an expressive trio of oboe, clarinet, and solo violin. Gradually the strings resume their rhythmic

tively short, one-movement work divided into four sections. The first section is an exposition, the second a development; a slow movement which follows is based on the theme stated by the wind instruments at the outset of the work. The fourth section provides a recapitulation and coda."

The following description of this piece was contributed by Alexander L. Ringer in the *Musical Quarterly* for April, 1956:

"The Toccata is also another instance of Kirchner's personal style which miraculously blends ingredients usually considered irreconcilable because they hail from both Schönberg and Stravinsky. On the whole, though, perhaps owing to the nature of the original request, the considerable feeling of tonality that pervades large portions of the piece and the general metrical simplicity have little precedent in his total *œuvre*. Kirchner likes to refer to Schönberg and Sessions as the men who most decisively influenced his musical orientation. The Toccata suggests that Beethoven may well be the man to complete the triad of mentors. Not only is the total effect of this relatively short composition direct and 'big' in the manner of the third *Leonore* Overture; more specifically, one is reminded of Beethoven by the imaginative treatment of melodic and rhythmic germ-cells including the proverbial 'victory' motif, no less than by the astonishing ideas

percussive function and the accelerando gets the rhythmic workout into full swing. The slower second half of the development, on the other hand, makes greater use of the initial melodic material. Again an accelerando — agogic fluctuations are an integral part of Kirchner's formal approach — leads to the varied recapitulation, which reverses the order of the exposition. As a result the motion is slowed down only shortly before the end, and the initial wood-wind idea now assumes the additional task of preparing the concise and rapid coda."

• •

Leon Kirchner's Sonata Concertante for Piano and Violin, composed in 1952, was performed at a concert of chamber music in the Berkshire Festival on July 29 last, when Alexander Schneider was the violinist and the composer the pianist. He joined Aaron Copland and Lukas Foss in the Composition Department of the Berkshire Music Center. The present *Toccata* was performed by the school orchestra.

Leon Kirchner, born in Brooklyn (which was incidentally the birthplace of Aaron Copland and Roger Sessions), went with his family to California when he was nine years old and has lived in that State for the greater part of his life. He studied theory with Albert Elkus and Edward Strickland at the University of California in Berkeley, also



taking lessons from Ernest Bloch. In 1942 he studied with Roger Sessions in New York. After serving with the armed forces, he returned to take his degree at the University of California, where he subsequently taught. He has been Associate Professor at the University of Southern California and is now Professor at Mills College in Oakland.

His works, in addition to the Toccata and the *Sonata Concertante* mentioned above, include *Letter* and *The Times are Nightfall*, for soprano and piano (1943); *Dawn*, for chorus and organ (1946); Duo for violin and piano (1947); Piano Sonata (1948); String Quartet (1949); *Of Obedience* and *The Runner*, after Walt Whitman, for soprano and piano (1950); *Sinfonia* (N. Y. Philharmonic, Jan. 31, 1952); Piano Trio (1954); Piano Concerto (N. Y. Philharmonic, Feb. 23, 1956, the composer as soloist).

• •

As long ago as October, 1949 (in the *Musical Quarterly*), Richard Franko Goldman wrote prophetically of Leon Kirchner, largely on the basis of his Duo for Violin and Piano and his Piano Sonata. "It is not necessary to urge remembrance of his name; it will be heard often enough to impress itself. It is a joy not to have to write that Kirchner is talented or promising; one can write that of at least several dozen others. Kirchner is already the real thing; he is a composer whose music can stand being heard on programs with the music of anyone writing today. . . . Few composers can proportion music of rhapsodic glow so that it does not weary by excess of tone or of length. It is his

sense of proportion, perhaps more than any of his other gifts, that stamps Kirchner as a composer who commands himself and his medium absolutely. This control is apparent in the absence of padding, of vulgarisms, of passages that sound labored, of noise designed to be shocking or merely to be soothing. . . . Kirchner's music recalls Bartók, the most elusive of 20th-century composers, who cannot be imitated and who can only rarely be evoked. Kirchner's music has something of the same darkness, the same poetry, the same disquieting hiddenness; but with Kirchner, as with Bartók, this is a product of temperament and not simply of mannerism.

"The idiom is chromatic, violently dissonant, drivingly rhythmic; the design is clean, the elements succinct. There is every mark of high style, and no evidence of writing to a theory. . . . One could not name Kirchner's teachers by hearing his work, and that is the mark of the discovered individual and of the artist. . . . Kirchner profited from his studies with Schönberg not to be doctrinaire, but to think and work like a composer. . . . The Sonata is the work of a man of forceful, definite, and yet sensitively constituted personality; the music requires thoughtful assimilation by anyone who essays to play it, but it repays the thought and rewards study."

Quoting the above for a recording of Kirchner's Trio and Sonata Concertante under the Epic label, Klaus G. Roy wrote:

"The basic profile so perceptively drawn by Mr. Goldman has not changed in the seven years since this was written; but growth there has surely been. What Kirchner himself has to say about the philosophy of his music-making reveals the distance, the disinterest — if not indeed the aversion — he seems to harbor for the so-called neo-classical movement, whose primary exponents (yet so vastly different) have been Stravinsky, Prokofiev, and Hindemith. Kirchner is an ardent romanticist, if such classification and labeling were ever fair; he is an expressionist of fierce conviction and personal intensity, a believer in art for art's sake: truly a disciple — though not at all an obedient pupil — of Bloch, Sessions, Schönberg, and Bartók. Yet it is strange that the man he quotes in the following statement, the 17th-century astronomer Johann Kepler, has recently inspired none other than Paul Hindemith to write an opera about him, called "The Harmony of the World." Here is the musical credo of Leon Kirchner:

"I have attested it as true in my deepest soul and I contemplate its beauty with incredible and ravishing delight.' So Kepler greeted the harmonious system of the universe as portrayed by Copernicus. If, in this sense, the quasi-arithmeticians, the new æsthetic engineers of music,

were to greet the creative act, what wonderful, æsthetic pleasure we could realize in the imaginative invention of their scores. Unfortunately this is not the case. It is my feeling that many of us, dominated by the fear of self-expression, seek the superficial security of current style and fad — worship and make a fetish of complexity, or with puerile grace denude simplicity; Idea, the precious ore of art, is lost in the jungle of graphs, prepared tapes, feedbacks and cold stylistic minutiae.

"An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's 'awareness,' his 'degree of consciousness,' and bringing new subtilization, vision and beauty to the elements of experience. It is in this way that Idea, powered by conviction and necessity, will create its own style and the singular, momentous structure capable of realizing its intent."



## MAHLER'S SECOND SYMPHONY

The Second Symphony of Gustav Mahler, which will be performed at the next pair of concerts under the direction of Richard Burgin, was first introduced to Boston by Karl Muck in a special concert of this Orchestra on January 22, 1918. Leonard Bernstein conducted the symphony in the Friday-Saturday series on two previous occasions in successive seasons: February 6, 1948 and March 25, 1949. It has been called the "Resurrection" Symphony on account of the final movement, which adds to the full orchestra a chorus and soloists singing verses by Ruckert: "*Aufersteh'n*," and building to a tremendous climax. The

from it.' I want to add to these words of a master—a very different one—in the same field, that the principal aim of Mahler's instrumentation was to achieve the highest clarity even in the most complicated combination of orchestral voices, and that he reached it with unfailing mastery."

## Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 12, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 13, at 8:30 o'clock

REVISED PROGRAM

RICHARD BURGIN *Conducting*

BEETHOVEN . . . . . Symphony No. 2, in D major, *Op. 36*

- I. Adagio molto; Allegro con brio
- II. Larghetto
- III. Scherzo: Allegro
- IV. Allegro molto

MOEVS . . . . . "Attis," for Orchestra with Chorus and Tenor Solo  
(*First performance*)

INTERMISSION

TCHAIKOVSKY . . . . . Symphony No. 2, in C minor, *Op. 17*

- I. Andante sostenuto
- II. Andantino marziale
- III. Scherzo: Allegro molto vivace
- IV. Finale: Moderato assai

CHORUS FROM THE

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY

ELLIOT FORBES, *Conductor*

ROBERT PRICE, *Tenor*



## Audience Stunned by Impact Of Strikingly Original Music

Christian Science  
Monitor

By Harold Rogers 13 February, 1960

If the audience had been French and the year 1913, the world premiere of Robert Moevs' "Attis" would have caused a greater scandal than that of Stravinsky's "Le Sacre du Printemps."

But the audience was Bostonian, the year 1960; and no matter how stunned and horrified a Boston audience can be, it somehow manages to find its hands for some polite applause.

This is what happened yesterday when Richard Burgin (still pinchhitting for Charles Munch) conducted the first performance of the most astonishing work to be heard in Symphony Hall since Leonard Bernstein conducted Messiaen's ten-movement "Turangalila" ten seasons ago.

The extraordinary thing about Mr. Moevs' "Attis" is that it appears to have sprung full grown like Minerva from the head of Jove. Apart from a few minor echoes of Bartók's orchestration (some harmonic or sul ponticello effects in the strings), Mr. Moevs' music bounds on the scene with no apparent growing pains.

What is it like? Well, it is not like "Le Sacre," or "Bluebeard's Castle," or "Wozzeck," though perhaps all three may have served as launching bases. "Attis," as a piece of musical architecture, is made up of elements of awe-inspiring design. Fierce tensions are built by moving gigantic chords chromatically, either in parallel or contrary motion. Brasses growl, bite, and snarl. Tempos remain largely in flux, breathing, one might say, when breath is needed. Percussion is earthy, exotic, maddening.

All these elements are employed to create a mood of violent paganism, a tonal illustra-

tion in the most vivid terms possible of the ancient blood rites of a cult dedicated to the worship of Attis and Cybele.

Mr. Moevs was inspired by the Carmen LXIII of Catullus. He chose a strong subject on which to paint a shocking scene; and what is more, he did it with stupefying success. How can one classify him? As a romantic, perhaps, or impressionist, but with a modern tongue. This man is following no trails; he is blazing highways.

His score calls also for a mixed chorus and tenor soloist, though they are given such a secondary place to the orchestra that one was often tempted to forget them. The Harvard Glee Club and Radcliffe Choral Society performed commendably, as did the tenor Robert Price, the conductor Mr. Burgin, and the Boston Symphony Orchestra.

The composer himself was so giddy afterwards (as was nearly everyone, for either positive or negative reasons) that he wandered among the musicians thanking key performers, especially the percussion players.

Catullus and All the Cats

## Modern Music, Ancient

## Rites Rock Symphony

Boston Globe  
(front page)

By CYRUS DURGIN 13 Feb. 1960

Robert W. Moevs, his necktie of Harvard crimson flying, raced down the middle aisle of Symphony Hall yesterday afternoon and leaped nimbly upon the stage.

Pausing just long enough to pump the right hand of Conductor Richard Burgin, the tall, thin, boyish-looking member of Harvard's music faculty then dashed up to the orchestra to shake with percussionist Charlie Smith.

Charlie, and five other percussionists, had just worked a near-miracle on Moevs' behalf during the world premiere of "Attis," a wild if not woolly example of what many Boston Symphony subscribers call "that awful modern music."

Moevs, waving at all the other sections of the Orchestra and beaming excitedly, was plainly happy.

What about the audience?

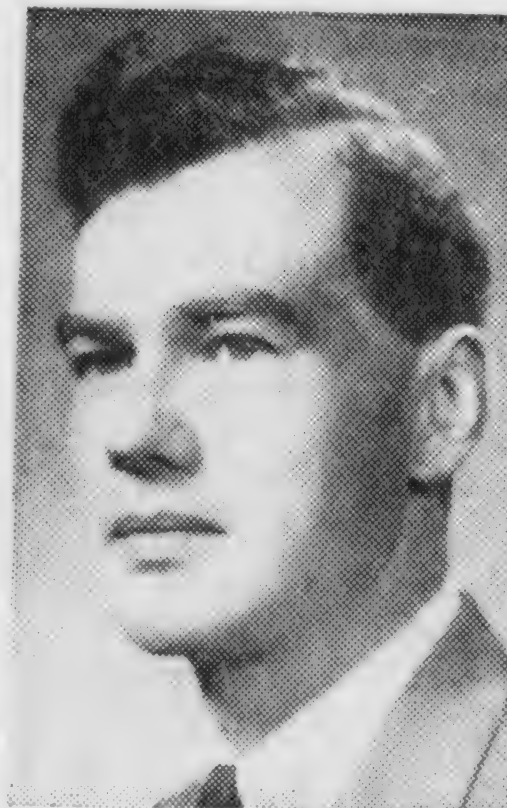
Some of us could laugh when the din was over, indeed had been laughing through much of its course. Others were happy, too; some were plainly outraged.

Said one matron, enjoying an afternoon away from domesticity:

"Why, it's just as if I'd never left those screaming children."

SYMPHONY

Page Twelve



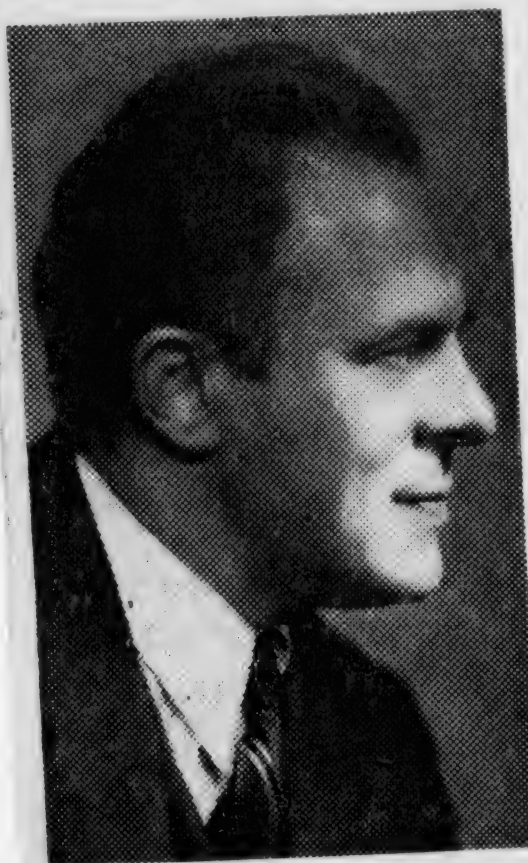
ROBERT MOEVS



"They ought to have hired Ethel Merman for the tenor solo," said another. "Ethel is the only voice I know who could have been heard above that racket."

Many people I know, and many I do not, glanced with a not unsympathetic quizzicality, and averred that the Globe's chronicler had his work cut out for this morning's paper.

Heaven knows what will be the future fortunes of "Attis," but Moevs, whose name is said to rhyme with waves, may rest assured he has caused more ructions, probably, than has anyone else at a Friday Symphony since the introduction here, decades



**RICHARD BURGIN**

ago, of Stravinsky's "The Rite of Spring" and "Seven, They Are Seven," by Sergei Prokofieff.

"Attis" is a musical depiction of the bloody rites of the Phrygian goddess Cybele, derived from the 63d Carmen of

Catullus, which classicist Sir Paul Harvey describes, with a proper discretion, as "a strange poem in galliambs on the legend of Attis, a young man represented as becoming, in a frenzy, an acolyte of the goddess Cybele, undergoing the awful initiation by emasculation; then realizing with vain regrets the loss of his former life."

Sir James G. Frazer has a graphic paragraph, too: "Stirred by the wild barbaric music of clashing cymbals, rumbling drums, droning horns, and screaming flutes, the inferior clergy whirled about in the dance with wagging heads and streaming hair, until, rapt into a frenzy of excitement and insensible to pain, they gashed their bodies with potsherds or slashed them with knives in order to bespatter the altar and the sacred tree with their flowing blood."

**All this, if you can imagine, at a Symphony concert in the City of Boston!**

Moevs has done well, in his depictive aim, with his dissonance, his instrumental "sound effects"; his complex rhythms with wood-chopping chords reminiscent of Carl Orff (who also was fascinated by Catullus!), and in the overpowering tension, beating, thumping, screaming, cacophony of his score. By way of contrast, there are some soft and mysterious pages, too.

### A Little to the Rite

Though he does not say so, there are some phrases which suggest 12-tone technic, some pages reminiscent of Stravinsky's "Rite." He has used a small chorus—in this case members of the Harvard Glee Club and Radcliffe Choral Society—to sing, if that is the verb, nine carefully selected lines of Catullus; the remainder are "conveyed," as Moevs words it, by the instruments. (The first 26 lines of Catullus' Carmen are printed in the program book, but, quite safely, only in Latin!)

Moevs also allots a solo tenor part, in which, above the competing bedlam, the voice of Robert Price could be heard a little.

"Attis" must be fearfully difficult for every musician concerned. Certainly that percussion episode must have been a nightmare to its players. This section is the best portion of "Attis" which, in a rather indescribable way, does not make effect as an entity,

like "The Rite of Spring," but seems to fall into sections and episodes.

That Richard Burgin, who conducted in place of Dr. Charles Munch, reportedly still recovering from flu, could manage all the metrical involvements and rhythmic difficulties, is an enormous tribute to his masterful musicianship.

O, yes, there was more to this Symphony concert—two second symphonies, by Beethoven and Tchaikovsky (the latter substituted for Respighi's "The Pines of Rome") but they were pretty much lost amid the pagan capers. At least that is the way it seems to me now.

I cannot avoid the conjecture, what next from Moevs? The prospect might be terrifying!

Next week the Orchestra goes on tour. Burgin will conduct, Feb. 26 and 27, Hindemith's Concert Music, and Mahler's Second Symphony. In the meantime, we all may cool down.

**THE BOSTON SYMPHONY ORCHESTRA** performed at Symphony Hall, yesterday afternoon, and will repeat tonight at 8:30, the 16th program of the Friday-Saturday series. Richard Burgin conducted in place of the still-indisposed Charles Munch. The program: Beethoven: Symphony No. 2, in D major; Robert W. Moevs: "Attis" (first performance, members of the Harvard Glee Club and Radcliffe Choral Society, and Robert Price, tenor, assisting); Tchaikovsky: Symphony, No. 2, in C minor, "Little Russia."



*Boston Herald*  
18 Feb. 1960

## Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, presented the 16th program of the 79th season yesterday afternoon in Symphony Hall. Robert Price was the tenor soloist. The program will be repeated tonight at 8:30:

Symphony No. 2, in D major, Beethoven  
Op. 36

"Attis" for Orchestra with Chorus and Tenor Solo Moevs  
Symphony No. 2, in C minor, Tchaikovsky  
Op. 17

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In short, one is an art for art's sake, pre-Raphaelite, velvet knee-breeches musical statement; and it is redeemed from claptrap by the sincerity of the emotional content. Robert Moevs, on the other hand, is not concerned with the expression of intimate subjective feelings: his purpose, it seems to me, is to make a classical religious ceremony an aesthetic experience significant for our time.

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Somehow I just can't believe that a talented 39-year-old composer from La Crosse, Wisconsin, is as inspired by the pomp of ancient Phrygian worship as all that. The approach of the composer toward his materials, to begin with, is contrived. No more

contrived, it's true, than Loeffler or the Prokofieff of the Scythian Suite; but in those instances there is a more clearly defined attitude toward a cultural tradition. Mr. Moevs' idiom does not allow him either the dreamy passion of a Loeffler or the innovatory force of a Prokofieff; for it is, in fact, merely a repetition of the principles of Schoenberg; and it calls attention to itself aggressively. One has the feeling of cleverness and precocity, although the impulse behind it all is, doubtless, urgent.

At any rate, to bring off the piece would require perfect control of all the musical elements. The program is derived from the "Attis" of the Roman poet, Catullus, one of the former Alexandrine works contrasting strongly in mood with his heart-breaking lyrics to his fickle girl friend, Clodia. It describes the ecstatic cult of the followers of Attis and Cybele, two fertility deities.

Mr. Moevs carefully follows the frenzied metric line of Catullus in his rhythmic scheme. The music is not written in absolute serial technique, but stays within hailing distance; the strings ascend and descend endless chromatic scales punctuated by dissonant brass proclamations. The atmosphere is as exotic as the sound of a theremin; but once the mood was established I found myself lost and baffled

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For Mr. Moevs chooses to pit against tenor voice and chorus the entire battery of the percussion, apparently describing the raptures of the followers of the god. Large and small snare drum, tenor drum, bass drum, triangle, crotali (small cymbals), wood blocks, tambourine, bongos, gong, tam-tam, tom-tom, xylophone and marimba thunder madly in tingling Afro-Cuban rhythms.

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This piece will be recorded and submitted for award to the American International Music Fund.

The following orchestra is called for: 3 flutes and piccolo, 2 oboes and English horn, clarinet in E-flat, clarinet in B-flat and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets and bass trumpet in E-flat, 3 trombones and tuba, harp, celesta, piano, timpani, percussion and strings. The percussion instruments consist of a large and small snare drum, tenor drum, bass drum (laid flat), triangle, crotali (small cymbals), wood blocks, tambourine, bongos, gong, tam-tam, tom-tom, xylophone, marimba.

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The Greeks devised a particular metric scheme, called, appropriately, galliambic, for the portrayal of this subject, of a remarkable impetuosity:

u u ´ u — u ´ — || u u ´ u u u u ´

The constant appearance of the caesura at the end of a foot indicates that originally the two parts were individual lines. Catullus always observes this division. This rushing, impetuous line is the point of departure for the music of *Attis*; the first section of the work is the result of the rhythmic drive initiated by the first two lines:

Super alta vectus Attis || celeri rate maria  
Phrygium ut nemus citato || cupide pede tetigit

The joy and exultation of sailing a swift ship over tumultuous seas to a new land also is there. In Phrygia, Attis enters the mysterious forest sacred to Cybele, becomes totally subjected to her, and finally sacrifices

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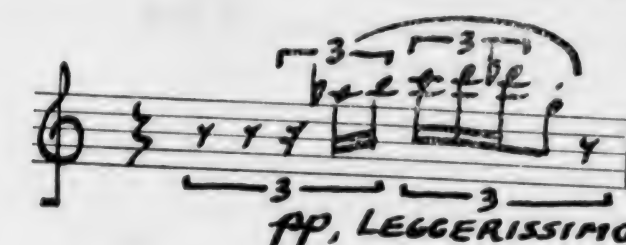
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The joy and exultation of sailing a swift ship over tumultuous seas to a new land also is there. In Phrygia, Attis enters the mysterious forest sacred to Cybele, becomes totally subjected to her, and finally sacrifices

his virility to her. Then begins the frenzied, orgiastic rush through the wood and up the mountain in search of Cybele herself. Attis, with a drum, incites his followers (Gallae) to abandon their reason and to follow him, to the summit and to the final paroxysm. Certain of these lines, descriptive, are conveyed by the orchestra and are not sung. The rhythmic percussion construction (in part canonic: a *canon a 3*; a *canon a 3 per augmentationem*) is built up following the Greek method of combining different metric feet into larger rhythmic complexes, such as the tripodies and tetrapodies of the *prosodiakoi*; line 26 of *Attis* in fact reads:

"Quo nos decet citatis celerare tripudiis."

Melodically, there are two fundamental ideas. The first is that of the glissando, or quasi-glissando; the second appears in the flute in measure 267, subsequent to the words "silvis redimita":



The first twenty-six lines of *Attis*, which are those used for this music, follow (the italicized words are those actually sung):

Super alta vectus Attis celeri rate maria  
Phrygium ut nemus citato cupide pede tetigit  
*Adiitque opaca, silvis redimita, loca deae,*  
*Stimulatus ibi furenti rabie, vagus animi,*  
*Devolvit ilei acuto sibi pondera silice.*  
Itaque ut relictis sensit sibi membra sine viro,  
Etiam recente terrae sola sanguine maculans  
Niveis citata cepit manibus leve typanum,  
Typanum tuum, Cybelle, tua, mater, initia,  
Quatiensque terga taurei teneris cava digitis  
Canere haec suis adortast tremebunda comitibus.  
"Agite ite ad alta, Gallae, Cybeles nemora simul,  
Simul ite, Dindymenae dominae vaga pecora,  
Aliena quae petentes velut exules loca  
Sectam meam executae duce me mihi comites  
Rapidum salum tulistis truculentaque pelage  
Et corpus evirastis Veneris nimio odio,  
Hilarate erae citatis erroribus animum.  
Mora tarda mente cedat: simul ite, sequimini  
Phrygiam ad domum Cybelles, Phrygia ad nemora deae,  
Ubi cymbalum sonat vox, ubi tympana reboant,  
Tibicen ubi canit Phryx curvo grave calamo,  
Ubi capita Maenades vi iaciunt hederigerae,



Ubi sacra sancta acutis ululatibus agitant,  
 Ubi suevit illa divae volitare vaga cohors:  
 Quo nos decet citatis celerare tripudiis."

Catullus was born in Verona in 87 or 84 B.C., and died in 55 or 54 B.C., in his early thirties. He belonged to the movement of *neóteroi*, "new poets," who introduced into Latin literature the refinement and sensuality of Alexandrian poetry. Catullus is the best of these poets, and the most individual; even Attis, in this myth, shows the imprint of the strong, human personality of Catullus.

Robert Moevs took an A.B. degree at Harvard in 1942. After service in the war as pilot in the Air Force, he studied with Nadia Boulanger from 1946 to 1951. He then returned to Harvard to take a Master's degree in music, studying with Walter Piston and Archibald T. Davison. He was a Fellow of the American Academy in Rome from 1952 to 1955. In Rome he composed several works, including the Fourteen Variations. He is now on the music faculty at Harvard.

This composer's Fourteen Variations for Orchestra were introduced at these concerts by Leonard Bernstein on April 6, 1956. His Symphony in Three Movements was commissioned for the Fortieth Anniversary of the Cleveland Orchestra and performed in Cleveland April 10, 1958. Other works include a Piano Sonata, a "Cantata Sacra," a String Quartet and a Sonata for Violin Unaccompanied.

#### ENTR'ACTE A ROMAN ORGY

ATTIS (or Atys) and Cybele were Phrygian deities, the youthful god and the matron goddess of fertility. Cybele was the earth-mother, Attis the personification of new birth. Sir James G. Frazer, in *Adonis Attis Osiris* (in *The Golden Bough*), compares the religions of the East and shows how each of the three youths was connected with the miracle of the awakening of life in the spring. Adonis was brought into Greece as beloved by Venus; Attis was beloved by Cybele and presumably worshipped in Rome when the image of Cybele was introduced there at a ceremony of blood sacrifice to ensure favorable crops. In these rites Attis is believed to have been represented in Rome in effigy.

The legends about Attis are various. In one version Cybele and Attis were lovers, as were Venus and Adonis. It was said that, like Adonis, Attis was gored by a wild boar. Another version has it that he was her son, by a virgin birth. His death may or may not have been caused by castration, which may or may not have been self-inflicted. The legend had it that he was transformed into a pine tree. His resurrection was a part of the principle of renewing life. His castration

was associated with the castration of the priests of Cybele, a custom which was observed when the rites were imported to Rome in 204 B.C., and these rites must have inspired the 63rd of the Carmina by Catullus, the poet of Verona.

The festival began at the vernal equinox. "A pine tree," writes Frazer, "was cut in the woods and brought into the sanctuary of Cybele,

where it was treated as a great divinity. The duty of carrying the sacred tree was entrusted to a guild of tree-bearers. The trunk was swathed like a corpse with woolen bands and decked with wreaths of violets, for violets were said to have sprung from the blood of Attis, as roses and anemones from the blood of Adonis; and the effigy of the young man, doubtless Attis himself, was tied to the middle of the stem. . . . The third day, the twenty-fourth of March, was known as the Day of Blood: the Archigallus or High Priest drew blood from his arms and presented it as an offering. Nor was he alone in making his bloody sacrifice.

"Stirred by the wild barbaric music of clashing cymbals, rumbling drums, droning horns, and screaming flutes, the inferior clergy whirled about in the dance with waggling heads and streaming hair, until, rapt into a frenzy of excitement and insensible to pain, they gashed their bodies with potsherds or slashed them with knives in order to bespatter the altar and the sacred tree with their flowing blood. The ghastly rite probably formed part of the mourning for Attis and may have been intended to strengthen him for the resurrection." Sir James further "conjectures," that "it was on the same Day of Blood and for the same purpose that the novices sacrificed their virility."

J. N. B.



## Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 26, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 27, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

HINDEMITH... *Konzertmusik for String and Brass Instruments, Op. 50*

- I. *Mässig schnell, mit Kraft*
- II. *Lebhaft; langsam; lebhaft*

MAHLER... *Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus*

- I. *Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck*  
(With serious and solemn expression throughout)
- II. *Andante moderato. Sehr gemächlich* (Very leisurely)

### INTERMISSION

- III. *In ruhig fliessender Bewegung* (In quietly flowing movement)
- IV. *"Urlicht"* (Primal Light) — Contralto Solo, *Sehr feierlich, aber schlicht;*  
*Choralmässig* (Very solemn, but simple; like a chorale)
- V. *Finale.* (Chorus. Soprano and Contralto Solos)

CHORUS PRO MUSICA

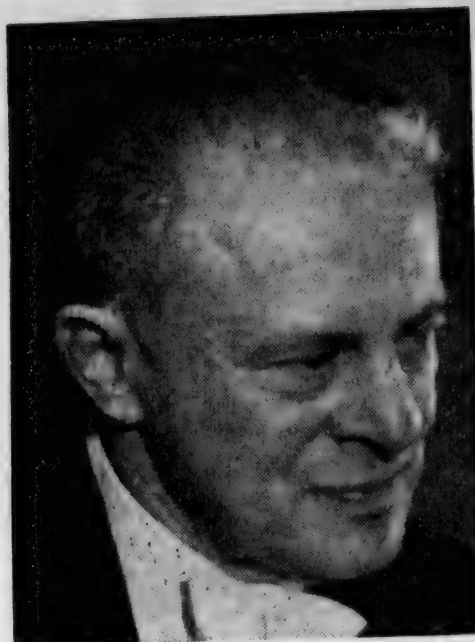
ALFRED NASH PATTERSON, *Conductor*

*Soloists*

NANCY CARR, *Soprano*

EUNICE ALBERTS, *Contralto*





## AN ANNIVERSARY

The present season is the fortieth of Richard Burgin as concert-master of this Orchestra. He has been familiar to our subscription audiences through the years in his leading position at the first desk, and as the conductor of many notable concerts. (He was appointed Assistant Conductor in 1935 and Associate Conductor in 1943.) The list of his programs, if there were space for it here, would call up many inspiring memories. Of Mahler's symphonies he has conducted the First, the Third (in part), the Fourth, the Fifth, the Ninth, the Tenth (Adagio) and *Das Lied von der*

## EXTRA OPEN REHEARSAL

The next of the series of Open Rehearsals, which will take place on Thursday, March 10, having been sold out by subscription, an extra Open Rehearsal is announced for next Thursday evening, March 3, at 7:30. Charles Munch will then be preparing the program for March 4-5.

*Erde*. It is not necessary to add that Mahler is by no means his only love among the composers. The occasions when an unexpected emergency has required performances with little or no rehearsal on his part are remembered as live and imaginative where a little more than safe fulfillment of the letter of the score might reasonably be expected. Mr. Burgin has, of course, a triple function at the Boston Symphony concerts. As soloist he has performed concertos by Bach, Beethoven, Brahms, Mendelssohn, Tchaikovsky, Glazounoff and Sibelius.

In addition to these activities within the symphony concert sphere, Mr. Burgin has often played in quartet performances and conducted chamber groups. There is perhaps no member of this Orchestra with quite his degree of selfless musical zeal and tireless energy in pursuing his art. His enthusiasm for music and music before all else is readily imparted to the many young musicians who have worked with him. This applies both to pupils and to the student orchestras at Tanglewood and the New England Conservatory, and the Orchestra in Portland, Maine, groups which he has led when his already full schedule has permitted.

This adventuring spirit, extending from creative instruction at the student level to creative interpretation at the highest professional level, is rare indeed, and is the good fortune of any musical community.

## MUSIC

## Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, presented the 17th program of the 79th season yesterday afternoon in Symphony Hall. The soloists were Nancy Carr, soprano, and Eunice Alberts, contralto, with the Chorus Pro Musica under the direction of Alfred Nash Patterson. The program will be repeated tonight at 8:30.

Konzertmusik for String and Brass Instruments, Op. 50 Hindemith  
Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus Mahler

## By ROBERT TAYLOR

Mahler's mighty line rang awesomely through Symphony Hall yesterday afternoon as the Boston Symphony Orchestra and Richard Burgin joined in a cataclysmic interpretation of the composer's Second Symphony, one of the most dramatic of the entire musical literature.

It was a very fine performance of the great work, which deals with the struggles and the yearnings of the human condition; the classic night pilgrimage through an inferno to a radiant exaltation. The reading reflected the devotion of Mr. Burgin, whose sympathy with Mahler is close and profound, the careful preparation of the Chorus Pro Musica under Alfred Nash Patterson, the splendid musicianship of the orchestra and the soloists, Nancy Carr, soprano, and Eunice Alberts, contralto.

There were, however, two faults, unrelated to the tonal architecture or to the musical conception. In scheduling the Hindemith *Konzertmusik*—a well and compelling piece—Mr. Burgin chose a score similar in density and weight to the "Resurrection" Symphony. This diminished somewhat the shattering *Dies Irae* effect of the opening movement and its departure from accepted symphonic form, revolutionary for its period. To my way of thinking, the Second should not be preceded by a contemporary, who must inevitably owe much to Mahler, but by a representative classical composer, one of the contrasting shorter works of Beethoven or Mozart.

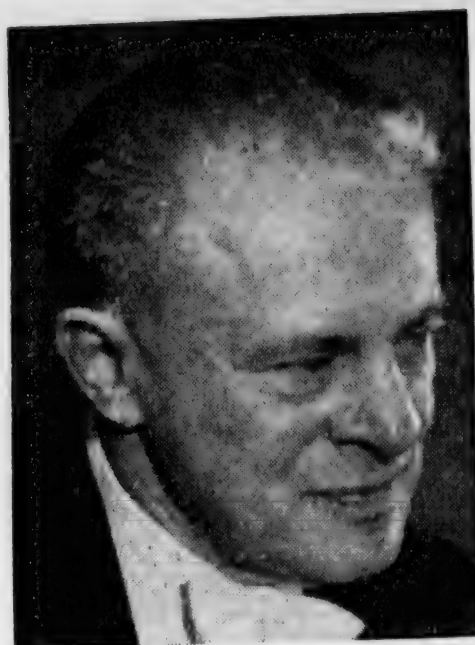
## Mahler Specific

Secondly, I'd say, Mahler's Second should be heard complete, the full hour and 20 minutes, rather than split between the second and third movements. An early intermission is called for. If there has to be a pause, let it come where Mahler indicates an unorthodox five-minute halt at the end of the first section. He did not consider the musical material of the *andante*—a charming Schubertian rondo—of sufficient body to follow immediately on the heels of the colossal ideas evoked by the opening. Hence the full stop. Mahler is quite specific on the point.

Aside from these churlish rumblings, I listened to Richard Burgin's reading of the "Resurrection" Symphony with unalloyed pleasure. The score has few equals for breadth of vision, for sheer overwhelming intensity; and the sincerity and passion of Mr. Burgin's conducting was a joy. He had a grip on every element: the musical design, color, tone, the co-ordination of soloists and ensemble, the piquant stress of detail ranging from the chain of woodland trills to the dry and glittering harp arpeggios.

But, above all, Mr. Burgin gave us the titanic drama of





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The next of the series of Open Rehearsals, which will take place on Thursday, March 10, having been sold out by subscription, an extra Open Rehearsal is announced for next Thursday evening, March 3, at 7:30. Charles Munch will then be preparing the program for March 4-5.

## MUSIC

## Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, presented the 17th program of the 79th season yesterday afternoon in Symphony Hall. The soloists were Nancy Carr, soprano, and Eunice Alberts, contralto, with the Chorus Pro Musica under the direction of Alfred Nash Patterson. The program will be repeated tonight at 8:30.

Konzertmusik for String and Brass Instruments, Op. 50 Hindemith  
Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus Mahler

By ROBERT TAYLOR

Mahler's mighty line rang awesomely through Symphony Hall yesterday afternoon as the Boston Symphony Orchestra and Richard Burgin joined in a cataclysmic interpretation of the composer's Second Symphony, one of the most dramatic of the entire musical literature.

It was a very fine performance of the great work, which deals with the struggles and the yearnings of the human condition; the classic night pilgrimage through an inferno to a radiant exaltation. The reading reflected the devotion of Mr. Burgin, whose sympathy with Mahler is close and profound, the careful preparation of the Chorus Pro Musica under Alfred Nash Patterson, the splendid musicianship of the orchestra and the soloists, Nancy Carr, soprano, and Eunice Alberts, contralto.

There were, however, two faults, unrelated to the tonal architecture or to the musical conception. In scheduling the Hindemith *Konzertmusik*—a well and compelling piece—Mr. Burgin chose a score similar in density and weight to the "Resurrection" Symphony. This diminished somewhat the shattering *Dies Irae* effect of the opening movement and its departure from accepted symphonic form, revolutionary for its period. To my way of thinking, the Second should not be preceded by a contemporary, who must inevitably owe much to Mahler, but by a representative classical composer, one of the contrasting shorter works of Beethoven or Mozart.

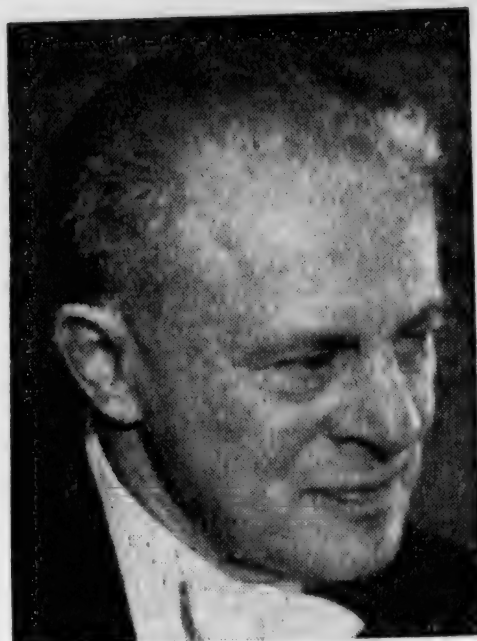
## Mahler Specific

Secondly, I'd say, Mahler's Second should be heard complete, the full hour and 20 minutes, rather than split between the second and third movements. An early intermission is called for. If there has to be a pause, let it come where Mahler indicates an unorthodox five-minute halt at the end of the first section. He did not consider the musical material of the *andante*—a charming Schubertian rondo—of sufficient body to follow immediately on the heels of the colossal ideas evoked by the opening. Hence the full stop. Mahler is quite specific on the point.

Aside from these churlish rumblings, I listened to Richard Burgin's reading of the "Resurrection" Symphony with unalloyed pleasure. The score has few equals for breadth of vision, for sheer overwhelming intensity, and the sincerity and passion of Mr. Burgin's conducting was a joy. He had a grip on every element: the musical design, color, tone, the co-ordination of soloists and ensemble, the piquant stress of detail ranging from the chain of woodland trills to the dry and glittering harp arpeggios.

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### AN ANNIVERSARY

The present season is the fortieth of Richard Burgin as concert-master of this Orchestra. He has been familiar to our subscription audiences through the years in his leading position at the first desk, and as the conductor of many notable concerts. (He was appointed Assistant Conductor in 1935 and Associate Conductor in 1943.) The list of his programs, if there were space for it here, would call up many inspiring memories. Of Mahler's symphonies he has conducted the First, the Third (in part), the Fourth, the Fifth, the Ninth, the Tenth (Adagio) and *Das Lied von der*

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*Erde*. It is not necessary to add that Mahler is by no means his only love among the composers. The occasions when an unexpected emergency has required performances with little or no rehearsal on his part are remembered as live and imaginative where a little more than safe fulfillment of the letter of the score might reasonably be expected. Mr. Burgin has, of course, a triple function at the Boston Symphony concerts. As soloist he has performed concertos by Bach, Beethoven, Brahms, Mendelssohn, Tchaikovsky, Glazounoff and Sibelius.

In addition to these activities within the symphony concert sphere, Mr. Burgin has often played in quartet performances and conducted chamber groups. There is perhaps no member of this Orchestra with quite his degree of selfless musical zeal and tireless energy in pursuing his art. His enthusiasm for music and music before all else is readily imparted to the many young musicians who have worked with him. This applies both to pupils and to the student orchestras at Tanglewood and the New England Conservatory, and the Orchestra in Portland, Maine, groups which he has led when his already full schedule has permitted.

This adventuring spirit, extending from creative instruction at the student level to creative interpretation at the highest professional level, is rare indeed, and is the good fortune of any musical community.

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Mahler's imagination. One could not help but muse what an operatic composer the latter might have been if he had chosen to place his gifts at the service of the theater. The canvas he chose was too vast for any stage, though—the stupendous sweep of man's fate, the sacred and profane, the salvos of tidal wrath before the Judgment Seat echoing through space and time and rising toward peaceful redemption. The tensions of this incredibly surging material require excitement; but also a sturdy discipline; and yesterday the Second had such a re-creation

### Haunting Timbre

The Chorus Pro Musica (which couldn't be seated because of the massive orchestration needed) acquired a haunting silvery timbre a capella. The attacks were decisive and the vocal ensemble produced powerful, clearly-focussed sound at all levels. Both Miss Alberts and Miss Carr displayed a vocalism that was stylistically accurate, musical and highly expressive.

Still, it was Richard Burgin's afternoon. As he came forward after the tremendous finale with its bells, timpany and stormy trumpets, modestly, making way for the soloists, he was engulfed by cheering that continued to shake the hall to the ramparts. We are indeed fortunate to have him in Boston.

Next week Charles Munch is scheduled to return with the first American performance of Martinu's Fantasia Concertante for Piano and Orchestra (Margrit Weber, soloist); Honneger's Symphony No. 2; excerpts from Act III of "Die Meistersinger"; and Beethoven's Suite from "Die Geschöpfe Prometheus," ballet.

## Burgin Conducts Mahler 'Resurrection' Symphony

*Feb. 27, 1960*  
THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 17th program of the Friday-Saturday series. Richard Burgin, associate conductor, presented Hindemith's Concert Music for String and Brass Instruments, and the Symphony No. 2, in C minor, "Resurrection," by Gustav Mahler. Soloists for the latter were Nancy Carr, soprano, and Eunice Alberts, contralto; the chorus was the Chorus Pro Musica, prepared by Alfred Nash Patterson.

### By CYRUS DURGIN

The musical community of Boston, over nearly 40 years, has accumulated a large debt to Richard Burgin, both in his capacity of Boston Symphony concertmaster, and as associate conductor of the Orchestra. Yesterday this happy obligation was considerably increased by a magnificent performance of Mahler's Second Symphony, a work more familiarly known, by reason of its final movement, as the "Resurrection" Symphony.

This extraordinary, and in some respects epic, Symphony, is altogether too rare for one to summon up numerous memories of its performance. But fortunately we have had some, and this, in so many words, is the best of all. Best in the general conception, best in execution instrumental and choral.

That makes a formidable sum total, for I venture to think that the "Resurrection" Symphony is among the world's masterpieces. There will be those to disagree, to consider too intellectually the heat and passion and pain of Mahler's so intensely personal music, and to dismiss it as

banal or grandiose or just too long.

No matter. When any music stirs a human heart to depths beyond understanding, it has been successful. In this art, where the listener is concerned, feeling is the principal thing, a fact that sometimes requires years to be learned. Intellectual consideration does have its peculiar nourishments, but they benefit mainly the analytical musician.

### Obeisance by the Great

Nonetheless, as a matter of brain enterprise, the "Resurrection" Symphony has drawn obeisance of other great musicians, among them no less than that orchestral sorcerer, Richard Strauss. So very contemporary a master as Walton Piston has told this writer in unequivocal words, that this score "will bear endless study."

So it does, in a thousand details of instrumental color, ingenuity of rhythm, peculiar grace and felicity of phrase; in the lyrical melody of the second movement—played with such luminous beauty and seeming relaxed ease, yesterday; in the powerful drama of the first movement; the melting loveliness of the "Primal Light"; the vivid imagination of the "Great Recall", and, finally, the overwhelming vision of life eternal upon the words of Klopstock's poem.

There were some of us who left Symphony Hall with singing hearts, and they continued to sing long thereafter.

Burgin conducted with a loving care and a mastery that could have left unrevealed no aspects of the Symphony. It was so "right" in every way that one may feel, not unreasonably, that it was as close as may be to perfection.



## Chorus Superlative

Alfred Nash Patterson, in the preparation of the Chorus Pro Musica, must have outdone himself, for the choral singing was of the first order. That solemn, very soft entrance, is most difficult, for it must be exceedingly soft and yet have weight and be heard. Mature voices and a conductor's ultimate cunning are required to bring it off. Yesterday that was achieved. Both soloists, with their clever, sensuous

voices, dealt gorgeously with the soaring phrases of their parts.

There was another work on the program, Hindemith's excellent Concert Music, which, for astringent brevity made a good opening piece. But soon it was lost in the grandeurs and the glories of Mahler.

At the end there was a sustained ovation, the audience standing, applauding, cheering, whistling, and Burgin, toward the last, holding up Mahler's score as recipient of the enthusiasm.

Next week Charles Munch will conduct the Suite from Beethoven's "The Creatures of Prometheus"; Martinu's Fantasia Concertante (first performances in America) with Margrit Weber as piano soloist (Boston debut); the Second Symphony by Honegger, and excerpts from Act 3 of Wagner's "Die Meistersinger".



Austen Field

Nancy Carr, soprano, shares the solos in Mahler's Symphony No. 2 with Eunice Alberts, contralto, at the Boston Symphony's weekend concerts.

## Conductor Wins Acclaim In 'Resurrection' Symphony

By Harold Rogers Feb. 27, 1960

On the way out of Symphony Hall someone exclaimed, "This was Mr. Burgin's day!"

There was no doubt about that. A sea of excited listeners were recalling Richard Burgin again and again to the stage by a vociferous demonstration. It was a triumph not only for Mr. Burgin but also for Gustav Mahler. We had just heard his "Resurrection" Symphony, the No. 2; and it wasn't too many years ago that Mahler, lumped together with Bruckner, was generally considered something to avoid if possible.

Judging by an amount of empty seats beyond the average, one might assume that there were some avoiders of Mahler yesterday afternoon, but they were the losers. The Boston Symphony did not always play at its polished best, yet there could be no doubt of the musicians' enthusiasm nor of Mr. Burgin's evident delight in the work. He conducted with love. He conducted with understanding. The music lived and drew a charmed circle around us.

Mahler had a life-long preoccupation with death; yet death, according to his viewpoint, was the door through which one achieved resurrection. His magnificent choral climax at the end of the fifth movement concludes with these words:

You will rise again, yes, rise again, my heart, in a moment,

Though stricken, borne aloft—to God!

He wrote many funeral marches, yet through every one there sings a song of serenest faith in resurrection. It would be closer to say that Mahler was not obsessed with death, but with life. It's as if he were saying in almost every phrase he wrote: "I want you to share my wonderment over the vitality of life! Can't you hear it? Can't you see it? Can't you thrill to it?"

It was through his own ability to enter so deeply into his musical experience that he was able to bring forth sounds of distinct originality. He was seldom guilty of a cliché, unless it be one that he himself established. In a single work, as in his Second Symphony, he could scale the gamut of emotions from the Day of Wrath and the concluding resurrection passages to something like a neo-Haydn minuet, done in pizzicato, yet without a trivial note.

The choral portions were eloquently sung by the Chorus Pro Musica (with Alfred Nash Patterson, their conductor, to be seen singing among them). The solos were carried by Nancy Carr, soprano, and Eunice Alberts, contralto, both of whom are noted for beauty of tone,

dynamic power, and subtlety of expression.

Mr. Burgin opened with Hindemith's Konzertmusik for String and Brass Instruments, one of this composer's happier works. The rest of the program was given over to the magnificence of Mahler.



## 'Haydn Only Composer Who Gives No Trouble' -- Burgin

Mar. 3 1960  
By CYRUS DURGIN *Globe*

"Haydn is the only composer who gives an orchestra no trouble," said Richard Burgin, stamping out his cigarette in an ashtray.



"You cannot say that of other composers, with the possible exception of Mozart. Haydn always wrote the right notes for the right instruments. You never have any problems of orchestral balance with Haydn. All you have to do is play."

For nearly 40 years concertmaster of the Boston Symphony, and for 25 its assistant and then associate conductor, Richard Burgin is truly a learned musician. He got that way both by study and experience, and among other musicians he is regarded as an authority on matters relating to the violin and to conducting. Members of the Boston Symphony have for him a respect bordering on reverence.

### Fund of Stories

Over the years Burgin also has accumulated a fund of stories with musical background. Yesterday, between Boston Symphony rehearsals, he sat 'round a luncheon table at Symphony Hall and told some. One was a personal experience with the Finnish composer Jean Sibelius.

"I never really studied Sibelius' Violin Concerto with him in the sense that he taught me how to play it," smiled the twinkling-eyed Burgin. "But when I was concertmaster of the Helsinki Orchestra in Finland, I played a good deal for Sibelius, and came to know him well.

"One day he did complain about a couple of places in my performance of the Violin Concerto. I told him: 'But dear sir, there are too many notes in those measures; they all just cannot be played.

"Sibelius smiled and said: 'You know I used to play the violin myself, and I thought, when I began to compose the Concerto that I would have to make it even more difficult than the Wieniawski Concerto. Otherwise nobody would play it. So I put in just as many notes as I could. Of course, I couldn't play them, either. So, just leave them out!' He was a very human man."

### Modest Man

For all his musical learning and his ability, Burgin is one of the most modest of men. We had been referring to his splendid performance of Mahler's "Resurrection" Symphony

last week, and remarked about its beauty. Burgin smiled reminiscently.

"You know, there were places where the Orchestra played so beautifully, that I wanted to leave the stand, sit down and play with them. After all, you know, when you conduct you are just serving as a prompter, and sometimes you feel a little left out of the performance!"

Burgin is a musician of very broad tastes in composers, out he has had his favorites, and among them are Mahler and Bruckner.

He has done much, by performing their works with the Boston Symphony, to increase their popularity in Boston. Another is Shostakovich, and still another, Hindemith.

For all his learning, Richard Burgin has never let it stiffen his mind, which is open and flexible.

"I hate traditions," he declared vehemently. "I hate them because they are always second-hand. If you were there when they were made you know what the situation was and then they are not traditions. Traditions are no good in preparing music for performance. You have to do that by digging into the music itself."

### "Take Tempo"

"Take tempo, for example. I do think that a new, complicated piece of music is likely to be played slower at first. Then, as the musicians become familiar with it, and their technique with it improves, they will play it faster. But that first, slower tempo should never be accepted as a tradition."

"Also, take another tradition, the one at Bayreuth where the Grail Scene in 'Parsifal' requires extended choral singing. It was considered sacrilege there to have a little harmonium backstage to help the chorus stay on pitch from one key to another. Well, when I first went to Bayreuth, the chorus got off pitch and when it came time for the orchestra to come in, the orchestra, though playing correctly, was a tone too low. Now what kind of a tradition is that?"

"Just last week, when the Chorus Pro Musica sang in Mahler's Symphony, at the first rehearsal with them I used the added instrumental parts which others have put in the score to help keep the chorus on pitch. But soon I realized they were singing so beautifully and so accurately, and could sustain the right pitch, that at the concerts I left out all the instrumental support except the little Mahler had indicated."



SEVENTY-NINTH SEASON

NINETEEN HUNDRED FIFTY-NINE-SIXTY

## *Eighteenth Program*

FRIDAY AFTERNOON, MARCH 4, at 2:15 o'clock

SATURDAY EVENING, MARCH 5, at 8:30 o'clock

BEETHOVEN ..... Suite from "Die Geschöpfe des Prometheus,"  
Ballet, *Op. 43*

Overture

Adagio

(Cello Solo: SAMUEL MAYES; Harp: BERNARD ZIGHERA;  
Flute: DORIS ANTHONY DWYER; Clarinet: GINO CIOFFI;  
Bassoon: SHERMAN WALT)

Finale: Allegretto

MARTINU ..... Fantasia Concertante for Piano and Orchestra

I. Poco allegro, risoluto

II. Poco andante

III. Poco allegro

(First performance in America)

### INTERMISSION

HONEGGER ..... \*Symphony No. 2, for String Orchestra

I. Molto moderato

II. Adagio mesto

III. Vivace, non troppo

WAGNER ..... Excerpts from Act III, "Die Meistersinger von Nürnberg"  
Introduction — Dance of the Apprentices —  
Procession of the Mastersingers

SOLOIST

MARGRIT WEBER

Miss WEBER uses the Steinway Piano



## MARGRIT WEBER

Margrit Weber, born in Zürich, studied with Max Egger at the Conservatory there, graduated with honors at the age of 14, and shortly became known as soloist with orchestra and in recitals in various European cities including notable recitals with the singer Dietrich Fischer-Dieskau. She has made two tours of the United States and Canada, but her present appearances are her first in Boston.

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## ANNIVERSARIES

The performances next week of Chopin's Piano Concerto in E minor, long unheard at these concerts, is appropriate in that this year marks the 150th anniversary of the composer's birth (February 22, 1810).

A birthday anniversary in April will be the occasion of a Pension Fund Concert (see page 1150) by this Orchestra, conducted by Pierre Monteux. In that month Mr. Monteux will be eighty-five.



## Concertmaster Reaches Milestone With Symphony

Richard Burgin celebrates his 40th year as concertmaster of the Boston Symphony Orchestra this season.

A recent symphony program notation paid him this tribute: "(His) adventuring spirit, extending from creative instruction at the student level to creative interpretation at the highest professional level, is rare indeed, and is the good fortune of any musical community."

Long a familiar figure to subscription audiences for his leading position in the first chair and as the conductor of many noteworthy concerts, Mr. Burgin has had an internationally distinguished career.

He first appeared publically as a soloist with the Warsaw Philharmonic Society on Dec. 7, 1903, when a lad of 11 years. Later, he studied with Lotto and with Joachim in Berlin, traveling then to Russia for four years of study (1908-1912) in Leningrad under Leopold Auer, becoming a fellow pupil of Toscha Seidel and Jascha Heifetz.

He has served as concertmaster and soloist of the Leningrad

Symphony Orchestra, the Oslo Philharmonic Society, and the Stockholm Concert Society. His activities have also included the organization of the Burgin String Quartet and service as concertmaster under such renowned artists as Fiedler, Nisch, Strauss, and Sibelius.

As a member of the Berkshire Music Center at Tanglewood, he is in charge of chamber music and works closely with students, conducting many amateur orchestras.

Besides his regular duties as concertmaster, Mr. Burgin is associate conductor of the Boston Symphony and widely known for his brilliant conducting of the works of Mahler, as well as others.

His enthusiasm for music, his selfless devotion to it above all things, has earned for him a reputation which approaches the legendary among the music-lovers of Boston and others more far-flung. In addition to his many other distinctions, Mr. Burgin was commissioned by France in 1955 as a Chevalier of the Legion of Honor. **B.M.**



## Pianist Margrit Weber To Play Martinu Work

Swiss pianist Margrit Weber will make her Boston debut as soloist with the Boston Symphony Orchestra at Symphony Hall Friday afternoon at 2:15, and Saturday evening at 8:30. She will be heard in the first performances in the United States of the Fantasia Concertante (Piano Concerto in B-flat) by the late Bohuslav Martinu. The composer dedicated the score, one of his last works, to Miss Weber, who introduced it with the Berlin Philharmonic in Berlin, Jan. 31, 1959.

Dr. Charles Munch also will conduct the suite from Beethoven's "The Creatures of Prometheus," excerpts from Act 3 of Wagner's "Die Meistersinger," and the Second Symphony, for strings and trumpet, by Honegger. First cellist Samuel Mayes, first flute Doriot Anthony Dwyer and first harp Bernard Zighera will be soloists in the music of Beethoven.

The final rehearsal of this program, Symphony Hall, Thursday evening at 7:30, will be in the nature of an extra Open Rehearsal.

Dr. Munch will conduct the

fifth concert of the Sanders Theater series, in Cambridge, Tuesday evening, Mar. 8 at 8:30. He will present Mozart's Symphony in E-flat (K. 543), Beethoven's "The Creatures of Prometheus" Suite, excerpts from Act 3 of "Die Meistersinger," and Honegger's Second Symphony.

Pianist Gary Graffman will be soloist in the E minor Chopin Concerto and Mendelssohn's Capriccio Brillante at the Symphony Hall concerts of Mar. 12 and 13. Dr. Munch will conduct, and the program will include Beethoven's "Leonore" Overture No. 3, and the Spanish Rhapsody by Ravel.

Richard Burgin will conduct the Symphony Hall fourth Sunday afternoon concert today at three, presenting Beethoven's Second Symphony and the Fifth Symphony by Tchaikovsky. Bergin also will conduct the Tuesday evening concert, seventh of the series, Mar. 1, Symphony Hall, at 8:30. His program will be: Hind-mith: Concert Music for String and Brass Instruments; Roy Harris: Symphony No. 3; Tchaikovsky: Fifth Symphony.

## Margrit Weber in Boston Debut as Soloist

Every now and again a piece of music is called into being by a concert artist who commissions it for his own use. It is a commendable practice, especially when the artist has the means to make it worth the composer's while; and sometimes masterpieces are the result.

Martinu's Fantasia Concertante for Piano and Orchestra was composed in 1958 on this basis; Margrit Weber, a Swiss pianist, commissioned it. Saturday night she made her Boston debut when she played the solo role in Symphony Hall. This performance also marked the Fantasia's American premiere. Miss Weber was accompanied by the Bos-

ton Symphony under Charles Munch's direction. The Fantasia, unfortunately, is not a masterpiece.

It is a neo-romantic work in which Martinu has made compromises with his better self—with the deeper reserves of inspiration that he tapped, for instance, in his "Parables." One still heard the aspiring themes, the buoyant lyricism, the lush, shimmering harmonies, but the profound poetry was missing.

Perhaps Martinu, by having to create a display piece, was compelled to set his sights on a less subjective level. The results were appealing, occasionally elevating. But by and large the

music lay—at least in this performance—on the surface.

The structure follows that of the traditional concerto—three movements, fast-slow-fast. In places the composer employs the piano in an obligato role; at other times he intends it to emerge as a solo entity. In this performance, however, the piano remained largely in the obligato for two apparent reasons: Miss Weber is a pianist of sensitivity but not of power, and the orchestra played louder than necessary.

Dr. Munch opened with music by the young Beethoven, three episodes from his ballet music to "The Creatures of Prometheus." The middle Adagio came forth as elegant chamber music with solos taken by Samuel Mayes, cello; Bernard Zighera, harp; Doriot Anthony Dwyer, flute; Gino Cioffi, clarinet; and Sherman Walt, bassoon.

After intermission Dr. Munch gave us another of his inspiring readings of Honegger's Symphony No. 2, the three movements of which speak of wartime Paris—trepidation, occupation, and liberation. He closed with a stirring performance—not too Germanic, but nonetheless appealing—of three excerpts from Act III of Wagner's "Die Meistersinger": the Introduction, Dance of the Apprentices, and Procession of the Mastersingers.



## Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 18th program of the 79th season last night in Symphony Hall. The soloist was Margrit Weber, pianist. The program: Suite from "Die Geschöpfe des Prometheus," Ballet, Op. 43, Beethoven; Fantasia Concertante for Piano and Orchestra, Martinu; Symphony No. 2, for strings, Honneger; Excerpts from Act II, "Die Meistersinger von Nürnberg," Wagner.

By ROBERT TAYLOR

"If the Martians had landed, I couldn't be more surprised," muttered a Friday afternoon subscriber trudging through the door of Symphony Hall last night. For the first time in its 79-year-old history the Boston Symphony Orchestra had been obliged to shift the Friday ritual to Sunday evening—and the concert turned out one of the finest of the season.

### Swiss Pianist *Mar. 7, 1960*

Perhaps it was the dispersal of the less-than-capacity audience throughout the hall that made the orchestra sound so acoustically responsive. Not a note was lost on this occasion, I thought; and when, added to some extraordinarily opulent tonal detail, the Martinu Piano Concertante emerged as an absolutely first-rate piece, Margrit Weber played superbly and the program balanced one lustrous reading against another, it became an experience to cherish.

The Martinu Concerto, which re-

ceived its initial American performance, was composed in 1958 and dedicated to Margrit Weber, the Swiss pianist who gave it such a splendid interpretation last night. It is a work of a broadly rhapsodic and melodic hus, replete with pensive and compelling romantic passages. In the score Martinu reveals a thorough understanding of the capacities of soloist and ensemble; and it struck me that his writing is far more focussed and energetic here than in "The Parables," the last composition of the late Czech artist to be held at Symphony. *Herold*

The Concerto begins and ends in B flat. The first movement states an expressive theme, a melody of genuine sentiment, without resorting to either the old-fashioned excesses of the 19th century or the arid line of the 20th. The andante, in G minor, is a subtle and elusive dialogue characterized by deft rhythmic contrasts. The final movement, lightly accented by the percussion, is propulsive, and affords the soloist a chance for display without banging above forte.

I liked the Fantasia Concertante very much indeed, and I thought Margrit Weber brought to it a spirit utterly in tune with the flowing romantic architecture. She has a robust tone, delicate touch, fleet marksmanship and a winning sense of dynamic character. Her pianism disclosed dedication and the kind of individual strength that preserved the concerto's form without overwhelming it. While Martinu follows orthodox procedure in the Fantasia, the idiom is distinctly his own. It is interesting to note that the two really distinguished pieces introduced at Symphony this season—the Martinu and LaMontaine's work—have been piano concertos.

### Honneger Work

The Honneger Symphony No. 2 for strings, offers another excellent example of a contemporary composer at his best. Darkling and introspective, reflecting the Paris of the occupation, this is a haunted and tragic statement of considerable profundity, rising to a passionate trumpeted affirmation at the close.

The Suite from the Beethoven "Creatures of Prometheus" ballet is full of good things—including the wonderfully melodic finale of the "Eroica" which Beethoven obviously relished. And it is so seldom heard that one can discern fresh beauties everywhere, particularly in the lovely solo passagework. The Wagner excerpts brought the evening to a triumphant close; and Dr. Munch's tendency to

take the introduction slowly, emphasized the majestic entrance music which closes the arrangement. Despite the snow, I can't recall hearing the Symphony in better form.

Next weekend things will presumably be back to normal with Gary Graffman as the soloist in Chopin's Piano Concerto in E minor, Op. 11; the first Symphony performance of Mendelssohn's Capriccio brillante, for Piano and Orchestra, Op. 22, has also been scheduled by Charles Munch; and the overture to Beethoven's "Lenore" No. 3, Op. 72, and Roussel's "Bacchus et Ariadne" Suite No. 2, Op. 43.



## Margrit Weber Plays New Martinu Piano Concerto

Y.O. Mar 7, 1960

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Fantasia Concertante is perhaps the more accurate designation of this large-scaled and ardent work of Martinu. In all its length it has the quality of

fantasy, of rhapsody, with the piano taking a spirited and highly integrated part in the musical proceedings. There is, indeed, a certain romanticism in this music that is strange for Martinu, a romanticism harmonic, melodic and in the coloring of the orchestration.

Yet though a conservative piece for the composer—the end of the first movement carries a fleeting reminiscence of D'Indy's Symphony on a French Mountain Air—it is music individual and full of character. There is always forward motion, always rhythmic details which attract and please. In its own way, it "sings". In the Fantasia Concertante we have, I think, a modern piece with a future, which we can hear repeatedly (if we have the opportunity!) with increasing enjoyment.

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## FANTASIA CONCERTANTE FOR PIANO AND ORCHESTRA

By BOHUSLAV MARTINU

Born in Policka, East Bohemia, December 8, 1890;  
died in Liestal, Switzerland, August 28, 1959

The Fantasia Concertante by Martinu bears the subtitle *Klavierkonzert* in B-flat. It was composed in 1958 and first performed in Berlin, January 31, 1959. The soloist was Margrit Weber, to whom the score is dedicated.

This work is eligible for the American International Music Fund recording project.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, cymbals, xylophone, triangle, military drum, woodblock and strings.

THE Concerto opens and closes in B-flat, undergoing many changes.

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The slow movement, in G minor, bears, like the first movement, the 3/4 signature, but it alternates persistently with 2/4. The winds propose a melodic theme before the piano enters to give chordal

support and to be matched, as in the first movement, with the flutes. The various wood-wind voices carry the melodic discourse over arpeggiated figures by the piano. The piano alone introduces a section in 2/4 before the close.

The third movement, in 6/8, brings the expected animation with a fluent course of sixteenth notes, sometimes lightly punctuated by the percussion. The movement, however, is in a moderate tempo, and indeed the whole Concerto is moderate in dynamic contrast as well as in tempi. The music never rises above forte except briefly, before the conclusion of the first movement, and again as the pianist plays the final chord.

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for the theatre. At sixteen he was sent to Prague, where he attended the Conservatory and later the Organ School. It soon became apparent that he would become neither a great violinist nor a great scholar. He found music in his own way, and not by the book. He nevertheless obtained a place among the second violins of the Czech Philharmonic Orchestra. Since both the Orchestra and the National Opera were ambitious as to repertory, he soon became acquainted with the great musical currents, new and old.

In 1915 he returned to Policka where he could manage to avoid being drafted into the Austrian Army. There he taught, learned to play the piano, and composed. In 1920, he returned to his place in the Czech Philharmonic in Prague, composed music which was performed, and became interested in the music of Debussy, Ravel, Dukas or Roussel against a prevailing adherence there to German ways. In 1923, he went to Paris to study with Albert Roussel, who became his closest friend. He lived in Paris for seventeen years. His tastes were moderate and orderly; he had little sympathy with the "*Groupe des Six*," with the exception of Honegger. Many of his works (notably *Vanishing Midnight*, *Half-Time*, the first Piano Concerto and String Quartet, the opera *The Soldier and the Dancer*, the ballets *Istar*, *Who Is the Most Powerful in the World?* and *Revolt*) were performed in

Prague or Brno by 1928. Paris heard several of his ballets and chamber works in these years. Serge Koussevitzky in Boston introduced *La Bagarre* in 1927, *La Rhapsodie* ("*La Symphonie*") in 1928, and the Concerto with String Quartet in 1932. Martinu thus became a conspicuous figure in contemporary music. In the early thirties he gave more attention to chamber music and music for chamber orchestra. Mrs. Elizabeth Sprague Coolidge commissioned the String Quintet (1927) and the String Sextet (1932). The Concerto for String Quartet with Orchestra was the first of several scores in the concerto grosso form. His principal operas were *The Miracle of Our Lady* (1933) and *Juliette* (1936-37), first performed in Brno and Prague respectively.

When France was invaded in May, 1940, Martinu, with his wife, Charlotte Quennehen, whom he had married in 1931, fled Paris, for his record as an active nationalist in Prague would have caused his arrest by the Nazi troops. The two managed to board a train, leaving behind all their possessions, including the composer's manuscripts, many of which were put into a suitcase and lost in the confusion. Charles Munch, who had conducted the composer's Cello Concerto in Paris and otherwise befriended him, found shelter for the couple in Rancon, near Limoges. They made their way to Aix-en-Provence and Marseilles, and after many delays succeeded with friendly help in obtaining passage on the steamship *Exeter* from Lisbon on March 21,

1941, and were met by musical friends in New York ten days later. They were received in Pleasantville, Edgartown (Martha's Vineyard) and Jamaica, Long Island, and by the end of the year Martinu had composed the *Concerto da camera* for solo violin (for Paul Sacher in Basel) and revised other works.

The strange fate of the Concerto Grosso is characteristic of a composer subjected to the hazards of war. When it had its first performance by the Boston Symphony Orchestra on November 14, 1941, from the manuscript, the composer told this story:

"The work has had a singular destiny. Written in Paris, in 1937, it was to have been published by the 'Universal Edition' in Vienna, and its first performance was set for the season of 1938 in Paris. Then came the '*Anschluss*,' and I was without news of the score; the première was prevented by the impossibility of receiving the orchestral parts and the manuscript. A year afterwards, events prevented the 'second' première, this time at Prague, where from that time my works have been banned from the repertoire.\* At last I expected a real première in Paris in the month of May, 1940, under the direction of Charles Munch. I received my manuscript after many difficulties, and after it had undergone some highly involved wanderings. Everything was ready, the hall hired, but events in France did not permit it to be heard. The whole thing was called off, and the manuscript was lost during my retreat from Paris.

\* This statement applies to the war.

"By a lucky chance, the Czecho-Slovak conductor George Szell had rescued a copy of the work from Prague, just in time. I had no idea of the existence of a copy, and it was a happy surprise to learn of it on my arrival in America."

Dr. Koussevitzky ordered an orchestral work for the Koussevitzky Music Foundation, and likewise invited Martinu to be the guest composer on the faculty of the Berkshire Music Center for the summer of 1946. The First Symphony was introduced November 13, 1942. Three more symphonies were to follow in the American years. The Violin Concerto, written for Mischa Elman, was likewise introduced at the Boston Symphony concerts (December 31, 1943). The Concerto for Two Pianos and Orchestra was introduced by the Philadelphia Orchestra on November 5, 1943 and was performed by the Boston Symphony Orchestra in 1944. Charles Munch introduced the Third Piano Concerto to Boston on October 13, 1950 (with Firkusny as soloist). The *Fantaisies Symphoniques* (really the Sixth Symphony) was composed for Dr. Munch, first performed as a part of this Orchestra's Seventy-fifth Anniversary, and likewise carried to Munich and Paris during the European tour of 1956. The *Mass for the Field of Honor* was performed at the Berkshire Festival in 1956. The *Parables* were performed on February 13, 1959, and repeated at the opening concert of the present season (October 2, 1959) in memory of the composer.



SEVENTY-NINTH SEASON • NINETEEN HUNDRED FIFTY-NINE-SIXTY

## Nineteenth Program

FRIDAY AFTERNOON, MARCH 11, at 2:15 o'clock

SATURDAY EVENING, MARCH 12, at 8:30 o'clock

BEETHOVEN ..... \*Overture to "Leonore" No. 3, *Op. 72*

CHOPIN ..... Piano Concerto in E minor, *Op. 11*

- I. Allegro maestoso
- II. Romanza; Larghetto
- III. Rondo: Vivace

### INTERMISSION

MENDELSSOHN ... Capriccio brillante, for Piano and Orchestra, *Op. 22*  
(First performance at these concerts)

ROUSSEL ..... \*"Bacchus et Ariane," Suite No. 2, *Op. 43*

### SOLOIST

GARY GRAFFMAN

Mr. GRAFFMAN uses the Steinway Piano



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The performances this week of Chopin's Piano Concerto in E minor, long unheard at these concerts, is appropriate in that this year marks the 150th anniversary of the composer's birth (February 22, 1810).

A birthday anniversary in April will be the occasion of the Pension Fund Concert by this Orchestra, conducted by Pierre Monteux. In that month, Mr. Monteux will be eighty-five.

## AWARD FOR KIRCHNER

Leon Kirchner, who conducted this Orchestra in his Toccata for Strings, Solo Winds and Percussion in Storrs, Connecticut, New London and New York, February 15, 16, 17, was also otherwise in the news. He was announced as the winner of the New York Music Critics Circle Award for his Second String Quartet. No award was given this year for an orchestral work.



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Of the two piano concertos written by Chopin, the E minor, which the Boston Symphony Orchestra revived yesterday afternoon after a lapse of 36 years, is the most spectacular.

The main features include extended passages of jeweled passagework; a coda in the first movement that strains the outer fingers of the right hand; exceedingly graceful ornament in the middle section; and a rhythmic buoyant and youthful conclusion. Although less subtle and probably, because it is so obvious, less musical than its companion piece, the F minor Concerto, Chopin's Opus 11 remains one of the most refined bravura displays in the repertoire.

Why then, is it so seldom done?

## Not Orchestral

The reason most often advanced is that Chopin's piano concertos are intrinsically fine pieces blemished by inept orchestration. The ideas are not orchestral. Chopin did not think in vast terms.

Contrary to the general opinion, as one listened to Gary Graffman's commanding traversal of the E minor yesterday, it seemed to me that Chopin's orchestration was entirely suitable. The score abounds in felicitous touches such as the engaging bassoon obbligato, which Sherman Walt played with haunting beauty in the Romanza. The mating of the solo voice and the tutti is judicious.

True, Chopin, essentially a miniaturist, found the piano his native medium. In the E minor concerto, however, he created a work that is effective in all parts. (We must assume that yesterday's was Chopin's music, since

Taussig, Burmeister, Klingworth and others have tampered with the concerto at various times in an effort to make the writing conform with their notions of bigness.)

## Themes Frail

No, the reason why the lovely piece is frequently neglected resides, simply, I think, in the fact that the themes, gorgeous unto themselves, are slightly too frail for a full concerto. They give the effect of size, but tend to dissipate. The writing is a little old-fashioned emotionally, the solo voice not dramatic enough, though enunciating in a dramatic tone, the sum of the parts is greater than the whole.

Nevertheless, it was good to encounter the E minor, which may not be offered here for another quarter-century, and Gary Graffman gave a sterling account. His qualities of youthful vitality, his rich tone and forceful insistence on the propulsive qualities of a score Chopin wrote when he was 20, endowed the E minor with an infectious and poetic ardor.

In the Mendelssohn "Capriccio Brillante," Mr. Graffman essayed another novelty—a lively early composition (Mendelssohn was 24) which has not been heard at Symphony, although scheduled by Arthur Fiedler at Pops some seasons ago. The "Capriccio" is not as close-grained as the Chopin, and has the curious impact of being a "larger" work because of its bold line.

## Youthful Freshness

Once again Mr. Graffman brought the necessary youthful freshness to the interpreting; his statement of the comic march subject was a gem; and his brilliant touch and phrasing culminated in a solidly satisfactory structure.

I'm afraid I found Dr. Munch's treatment of the "Lenore" No. 3 Overture rather exaggerated and overly-excited. A slower approach might have allayed its feverish haste. On the other hand, his reading of the Bacchus and Ariadne Suite of Roussel was delightful, flecked with brilliant colors and adroit elegance. The music is decorative in nature and is meant to be superficial; and succeeds pleasantly. Dr. Munch made it sound sensuous, polished and urbane.



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# Pianist Gary Graffman Soloist With Symphony

95th 1960  
Mar. 12. By CYRUS DURGIN

Gary Graffman, the young American pianist, makes a most welcome return this week-end as soloist with the Boston Symphony. He performs not one but two works, the E minor Concerto by Chopin, and Mendelssohn's Capriccio brillante, which last, somehow, this Orchestra never had played before.

For that matter, the Chopin Concerto had remained unheard at these concerts since 1924. The present revival, to call it so, may be ascribed to the occasion of the 150th anniversary of the composer's birth, which occurred last Feb. 22. Of all popular composers, Chopin is the most problematical when it comes to orchestral performance, for he composed but a half-dozen such works.

Only the two piano concertos and the Andante Spianato and Grande Polonaise brillante are known. The "La ci darem la mano" Variations (which might be fun to hear), the Grande Fantasy on Polish Airs and the "Krakowiak" are gathered among the ghosts of the forgotten past.

Though it may be blasphemy to suggest, the Chopin concertos are most notable for their piano solo parts. Their orchestral accompaniments, and they are no more than that, are decidedly nondescript. None too ably scored, they present conductors with serious problems of section balance among the instruments as well as balance between them and the piano.

Mr. Graffman did handsomely with his share of the E minor Concerto, playing with healthy vigor and with poetry, without a trace of the Chopinesque pining-away which is still encountered among some keyboard artists. The piano Mr. Graffman used afforded a gloriously rich and powerful

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resonance, which served both Chopin and the joyous, effervescent, one-movement work of Mendelssohn equally well.

So too, did Graffman's clearly-articulated, rhythmically buoyant performance serve each composer with equal devotion. The Friday audience was much pleased, and accordingly treated Mr. Graffman to a wholly merited enthusiastic reception.

Conductor Munch, from the very beginning, seemed to be in the highest spirits. He urged and commanded the Orchestra into emotionally ardent and rather loud performances, which culminated in a really brilliant account of Roussel's ever-pleasurable Suite from "Bacchus and Ariane." This, in its "decorative arts" fashion is a superb piece, a Munch specialty, and it never fails to make a rousing effect.

Chopin and Mendelssohn, however, could have done with a little restraint, finesse and calculation of clarity and style. The "Leonore" Overture emerged erratically, with unaccountable changes of tempo even in the adagio introduction, but it, too, swept the public into a spontaneous outburst of applause and cheers.

Next week Dr. Munch will present the Suite from Handel's "Water Music"; the Variations, Chaconne and Finale by Norman Dello Joio, and the "Fantastic" Symphony of Berlioz.

# Graffman Soloist in Works By Chopin and Mendelssohn

Mar 12, 1960  
CSM By Harold Rogers

Surely there could have been no troubled ears at the Boston Symphony's concert yesterday afternoon. With Beethoven, Chopin, Mendelssohn, and Roussel (who by now is an old-fashioned, if exciting, late-impressionist) Charles Munch's offering for the weekend concerts will stir no storms of discussion. Sunny dispositions will remain unruffled. All's right in Symphony Hall.

Chopin composed his Piano Concerto in E minor when he was 20. It was the second of two, though the first to be published; and since he was no master of the orchestra, the scoring sounds as muddy as it ever did, though all is saved, as it ever was, by the scintillating passages for the soloist.

One wonders why some skilled symphonist has not rewritten the orchestral parts to the Chopin concertos. Rimsky-Korsakov showed no reluctance to leave works by Moussorgsky and Borodin untouched, and he completely rescored "Boris

Godounov." Next season the Metropolitan will present "Boris" in the new scoring by Dmitri Shostakovich. So why doesn't someone take the wood out of Chopin's concertos and make them wholly palatable?

The star of the concert yesterday was Gary Graffman, who indeed delineated the piano portions with clarity, thoughtfulness, and a pure sense of Chopin's style. After the intermission he returned to give us a winning performance of Mendelssohn's Capriccio Brillante, Op. 22, its first hearing, incidentally, at these concerts. He made it sparkle as it should; but even more, he made it musical where he could.

Dr. Munch opened with Beethoven's Overture to "Leonore," No. 3, and he closed with Roussel's "Bacchus et Ariane," Suite No. 2. The Beethoven made a pleasing beginning; the Roussel a dazzling ending. Dr. Munch brought the whole to a close in a great blaze of dithyrambic glory.



CAPRICCIO BRILLANTE FOR PIANO AND ORCHESTRA,  
*Op. 22*

By FELIX MENDELSSOHN-BARTHOLDY

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

Composed in 1832, this Capriccio is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THIS is the first of two single movement pieces for piano and orchestra; the Rondo Brilliant in E-flat major was composed in 1834. This Capriccio was written in London. There is a reference to it in a letter from Mendelssohn to his sister, Fanny, written from Leipzig after a performance at the *Gewandhaus* concerts on November 9, 1835. Mendelssohn had lately arrived in Leipzig to become *Kapellmeister* of these concerts. The soloist was Clara Wieck, then engaged to Robert Schumann. "Fancy, dear Fanny," wrote Mendelssohn, "in Wieck's concert the other day I listened for the first time to my B minor Capriccio (Clara played it like a demon) and I liked it very well. I am sure I had thought it quite a stupid thing since you and Marx abused it so, but it has really a bright sound with the orchestra and seems good enough by way of a concert piece. I believe it is prettier than the one in E-flat, but I believe that you hold the contrary opinion."

There is a short introduction in B major (Andante) in which the pianist plays a melody over full chords to an accompaniment of pizzicato strings. The main body of the piece is an Allegro con fuoco in B minor. It is treated by the plan of bravura phrases from the piano in alternation with the orchestra, which has occasional tutti passages alone. The piano part never has more than the lightest accompaniment and often plays without the orchestra. By this it has the utmost prominence throughout.

SEVENTY-NINTH SEASON

• NINETEEN HUNDRED FIFTY-NINE-SIXTY

*Twentieth Program*

FRIDAY AFTERNOON, MARCH 18, at 2:15 o'clock

SATURDAY EVENING, MARCH 19, at 8:30 o'clock

HANDEL ..... Suite for Orchestra, from "The Water Music"  
(Arranged by Sir Hamilton Harty)

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

DELLO JOIO ..... Variations, Chaconne and Finale

## INTERMISSION

BERLIOZ ..... \*Fantastic Symphony, *Op. 14a*

- I. Reveries, Passions  
Largo; Allegro agitato e appassionato assai
- II. A Ball  
Waltz: Allegro non troppo
- III. Scene in the Meadows  
Adagio
- IV. March to the Scaffold  
Allegretto non troppo
- V. Dream of the Witches' Sabbath  
Larghetto; Allegro



## Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 20th program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30: Suite for Orchestra, from "The Water Music," Handel-Harty; Variations, Chaconne and Finale, Dello Joio; Fantastic Symphony, Op. 14a, Berlioz.

By ROBERT TAYLOR

Yesterday's Symphony concert was threadbare in terms of original program ideas, and sumptuous in terms of the performance of familiar music.

Of the three works listed, only the Dello Joio can be said to represent the adventuresome; but even this most grateful modern work has been played here now three times (deservedly). Sir Hamilton Harty's "Water Music" arrangement must be the popular apogee of Handel's music, so frequently is it encountered. And Dr. Munch's reading of the Fantastic symphony is the definite version of our day, one of his splendid set-pieces, a specialty. *H. M. 19.*

### IN FINE FETTER 1960

Well, having said this, it should further be pointed out that the program provided a congenial afternoon. The orchestra was in fine fettle. Charles Munch was inspired by the demands of the Berlioz.

There were few stern intellectual implications to prod one onward and upward with the arts. It was pleasant to relax, for the most part, in known surroundings, and to hear polished interpretations of the scores.

Since the Lamoureux Orchestra has also scheduled the "Fantastic" on its first visit here within the coming weeks, comparisons will be inevitable. One finds it difficult to imagine how the French orchestra can top the Munch presentation for tonal opulence, detail and intensity of dramatic effect.

The music, I must confess, reacts on me like the poetry of Byron—a combination of the ridiculous and the sublime. We live in an anti-romantic period, and the programmatic excesses of Berlioz's ideas—the obsessive beloved dragging the romantic hero down, down, down among the devil's trills of the violins and the vertiginous clanging of bells—seem a dandy's affected pose.

## MOVING CONVICTION

Yet it is the glory of Dr. Munch's approach that he sustains that pose and, indeed, endows it with moving conviction and ardor. Moving from one lovely tonal portrait to another, he stresses the element of mystery that dreamily pervades each episode. His treatment of the "idée fixe" theme is firm but not overdone, the plangent English horn and oboe duet is pure Watteau; and toward the finale, if matters seem to sweep into a dionysiac passion, this in accord with the Witches' Sabbath and the surrealist double fugue.

Everything is related; the Munch "Symphony Fantastique" is distinguished by stylistic accuracy and an imaginative appreciation of mood.

The Berlioz might be expected to bring down the house, but the virtues of Dello Joio's composition are of a cooler, more monochromatic quality, and not as apparent. The melodic material—a theme derived from the "Kyrie" of the Gregorian "Missa de Angelis" is the basis—discloses abundant invention, and the harmonies are original, though not bizarre.

### INDIVIDUAL STYLE

In fact, Dello Joio throughout each of the three movements attains a markedly individual style without recourse to eccentricities of scoring. His command of orchestra is deft, tidy and sure. Moreover, the music conveys a definite emotional impulse, rare at a moment when contemporaries are asking of the art that it perform the function of higher mathematics. The syncopations of the finale struck me as being a slightly exaggerated contrast to the prevailing introspective mood of the Variations and Chaconne; but the piece as a whole is the product of a serious talent seeking to communicate. I was delighted by the workmanship and lack of pretense.

The "Water Music" suite came off with a glittering measure of florid baroque pomp. Handel was cloaked in a mellow glow, even if I might add, capriciously, that he wrote other things, too. The brass had a wonderfully golden sheen, and Symphony Hall was a setting that might not be as visually striking as a garlanded swanboat—where the musicians last appeared with the suite—but has a vast accustical lead on the Public Garden.

## Munch Again Wins Cheers With Berlioz 'Fantastic'

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 20th program of the Friday-Saturday series. Dr. Charles Munch, music director, conducted the following program: Suite for Orchestra, from "The Water Music," Handel, arr. by Harty; Variations, Chaconne and Finale, Dello Joio; "Fantastic" Symphony, Berlioz.

By CYRUS DURGIN

The "Fantastic" Symphony of Hector Berlioz has been recognized as a Charles Munch specialty ever since the music director of the Boston Symphony Orchestra first conducted it here. This week he presents it again, with the usual result of a brilliant public triumph.

When the final chord was released yesterday afternoon, Symphony Hall broke into something approaching bedlam. The audience applauded and it cheered, and kept on doing so. Three times Dr. Munch returned and bade the orchestra to share the ovation with him.

Then a lady sitting near the stage tossed him her little nosegay of violets. The conductor retrieved it from the stage floor with a smile and a bow, and passed it on to Louis Speyer, who had performed most nobly the English horn solo of the Scene in the Fields.

### Excitements

It was an astonishing performance, indeed, crackling with excitements, emotionally incandescent, often with true splendor of orchestral colors and sounds, in certain pages taken so fast it seemed miraculous that fingers and lips could articulate the notes.

Yet it was not quite the carefully-calculated, precisely-timed and fastidiously-detailed "Fantastic" that Munch used to give us. There was less care for detail, for the myriad shadings in tempo, rhythm and emphasis. There were times

when he seemed impatient to press on, faster and faster. Not unnaturally, what might be termed the sculptural details of Berlioz' Romantic masterpiece suffered accordingly.

It is one thing to be set on fire by music, and another to retain control of one's interpreting self—and 100-odd musicians—so that the fire will heat, but not destroy. The carefully listening ear yesterday perceived not a few places where the hard-driven orchestra could produce only a dry and strangled resonance.

But, as aforesaid, the performance was a tour de force of virtuosity, and for those pages which were truly glorious, let us all praise Dr. Munch with whole hearts.

### Solid Merit

The first half of the concert boasted solid merit. Handel's "Water Music" Suite, in the high-powered orchestration of the late Sir Hamilton Harty, went extremely well.

The Variations, Chaconne and Finale of Dello Joio, unheard for a few seasons, again proved enjoyable. They have not grown in stature, one believes, and the fact remains they constitute a skilled but minor contemporary work. But they are musical, they do please, they absorb the attention and leave the listener with a sense of satisfaction.

Next week the orchestra will make its final trip of the season to New York and other cities. The next Symphony Hall concerts in this series, will be Apr. 1 and 2. Dr. Munch will conduct the Bach Suite No. 3, in D major; Ravel's Piano Concerto and the Faure Eallade with Nicole Henriot-Schweitzer as soloist, and the Sixth Symphony by Walter Piston.



## The Superlative Dr. Munch

By Harold Rogers *Mar. 19, 1960*

It was the kind of a program in which Charles Munch was bound to enjoy himself, and he did. Two of the selections—Handel's Water Music for the opening, and Berlioz' Fantastic Symphony for the close—are among Dr. Munch's favorites. With these we can always expect to find him in the superlative, and we did.

The remaining item to be heard at the Boston Symphony's weekend Symphony Hall concerts is Norman Dello Joio's Variations, Chaconne, and Finale, one of the finest pieces of scholarly writing to be found in the American repertoire. There was little question at the outset, therefore, that yester-

day afternoon's concert would go well, and it did.

In fact, it went so well from first to last that there is little need for a critical appraisal. What more can one say about the Water Music, as heard in Sir Hamilton Harty's excellent arrangement? What more can one say about Berlioz, now acknowledged as the greatest French composer of the 19th century?

And as for Dello Joio, he is recognized as one of the few younger Americans who can write with care, an appreciation for established forms, and a high degree of inspiration.

What more can one ask of a concert?

## Help for the B.S.O.

The Boston Symphony Orchestra, which is trying to raise \$250,000 to meet this year's deficit, is making a special appeal to businesses and industrial concerns.

This may seem crass of the orchestra, since businesses and industries are considered Philistine about music. But \$250,000 is a lot of money, and cultural institutions these days can't be choos-

ers. *Harvard Mar. 25, 1960*  
Actually the orchestra has an excellent case. The Symphony is not "good business" for Boston. It has nothing to do with business. But it has everything to do with people. And business has to do with people, too.

The Symphony is one of the things that makes Boston a good place to live. It is a cultural asset of unequalled drawing power. People who have weighed all the other assets and liabilities of living in the Boston area may well

decide to join us, or stay with us, in the end, because of our uniquely wonderful orchestra.

Businesses and industrial concerns are tone deaf. But in order to function competitively they have to employ men and women who are highly sensitive to the cultural environment. Industry in this area is unusually dependent on specialists—scientists, researchers, technicians, executives—and it must draw these people from all over the country. The kind of community we are helps.

So business has a big stake, a dollars and cents stake, in keeping Boston's community standards high. It has the best of reasons for helping to underwrite the Boston Symphony Orchestra's annual deficit. We hope it will do so—generously.

(The B.S.O. will also gratefully accept help from individuals who love it for its own sake).



## Twenty-first Program

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FRIDAY AFTERNOON, APRIL 1, at 2:15 o'clock

SATURDAY EVENING, APRIL 2, at 8:30 o'clock

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BACH ..... Suite No. 3, in D major, for Orchestra

- I. Overture
- II. Air
- III. Gavotte I; Gavotte II
- IV. Bourrée
- V. Gigue

PISTON ..... \*Symphony No. 6

- I. Fluido espressivo
- II. Leggerissimo vivace
- III. Adagio sereno
- IV. Allegro energico

### INTERMISSION

FAURÉ ..... Ballade, for Piano and Orchestra, *Op. 19*  
(First performance at these concerts)

RAVEL ..... \*Concerto for Piano and Orchestra

- I. Allegramente
- II. Adagio assai
- III. Presto

### SOLOIST

NICOLE HENRIOT-SCHWEITZER  
Mme. HENRIOT-SCHWEITZER uses the Baldwin Piano



## Nicole Henriot-Schweitzer Soloist in Ravel Concerto

APR. 2, 1960  
THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 21st program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Suite in D major, No. 3, Bach; Piano Concerto, Ravel; Ballade, Faure; Symphony No. 6, Walter Piston. Nicole Henriot-Schweitzer was soloist in the music by Ravel and Faure.

By CYRUS DURGIN

Nicole Henriot-Schweitzer, that so-very-gifted French pianist, happily is the soloist of this week's Boston Symphony concerts. She never yet has failed to give a superb performance here, and it is a delight to welcome her back.

Ravel's Piano Concerto, one of the most sophisticated pieces by an ultra-sophisticated composer, is a perfect vehicle for the nimble fingers, clean technique and rhythmic vitality of Mme. Henriot-Schweitzer. (How time flies! Only yesterday people called her, with affection, "cute little Nicole!")

This Concerto is remarkable in that it is a substantial work, but so full of drolleries and clever touches that it gives you the illusion of being all bubbles and fun. Actually it is a great deal more than that, and it is very demanding of both soloist and orchestra.

For a piece that was created in the comparatively light-hearted period between the two wars, the Ravel Concerto also wears extremely well. It retains its sheen of fascination. Those touches of jazz (one of which is almost a literal imitation of the phrase that leads to the melody entrance of Gershwin's Rhapsody in Blue) seem just as contemporary as they did 28 years ago.

The Concerto went in a blaze of vivacity and breathless tempi apart from the measured satirical elegance of the adagio, roused the audience to high enthusiasm and brought an ovation for Mme. Henriot-

Schweitzer and Dr. Munch and the Orchestra.

Faure's moonlight-and-honeysuckle (do they have honeysuckle in France?) Ballade, hitherto played by the Boston Symphony only in the Cambridge series, naturally made less effect, but it was beautifully done.

Another real jewel of the afternoon was Walter Piston's Sixth Symphony, a work of genuine stature and one of the American scores which will be played on the coming Far East tour. Piston for many years has been recognized for the technical skill of his music and for an exceptionally high polish in all the details of his writing. The Sixth Symphony might be called the apotheosis of these qualities.

Even more than that, it has melodic juice—the serene adagio is full of it. The scherzo is the quintessence of the light, rhythmic touch, and the last movement is to my mind a modern classic of the brief, energetic, symphonic finale. Mr. Piston appeared on stage and received continuing applause.

In general, this was a vintage afternoon for Dr. Munch and the Boston Symphony. Bach went well enough, and all the rest with verve and splendor. Somehow—and this does not often happen—the elder composers lost honors to the moderns. For bouquet, flavor and strength, 1931 Ravel and 1955 Piston won the medals.

There was memorable solo playing—that of first cellist Samuel Mayes and first flute Doriot Anthony Dwyer in Piston's Symphony, and English hornist Louis Speyer in Faure. For the composer last-named, and for Ravel, Dr. Munch used a reduced body of strings.

## Pianist Heard in Works by Ravel and Fauré

By Brockman Morris

Mastery of the pianistic art is surely a joyful accomplishment; for it provides not only a means of self-expression, but also gives unlimited pleasure to those in the listening circle.

Nicole Henriot-Schweitzer spread a wide circle of joy yesterday afternoon when she came forth for the first of three solo appearances scheduled with the Boston Symphony this weekend.

Her graceful presence in Symphony Hall for the performance of Fauré's Ballade, Op. 19, and Ravel's Concerto, both for piano and orchestra, was the culmination of a concert refreshing, lively, and gay—a sparkling entertainment.

Charles Munch conducted with a stately reserve sometimes spiced by youthful charm and

vigor, this also applying to the tone of the entire program.

Bach's exquisite Suite No. 3 in D major opened the proceedings in the tidy mood of the baroque, an opportunity for the full orchestra to exercise its talent as an ensemble of glitter and power. The Gavottes were superbly played, as elegant as dancing fauns, elaborate but orderly.

The fluid Symphony No. 6 by Walter Piston sprang brilliantly to life under the hands of Dr. Munch. The freedom of Mr. Piston's expression manifested qualities at once expressive and vivacious, serene yet energetic, as the four movement titles suggest. Sprinkled generously with humor both in the writing and the presentation, the No. 6 attested to the excellence of its composer and its interpreter. Mr.

Piston was present to receive much deserved acclaim from an audience eager to express its appreciation.

Mme Henriot-Schweitzer scurried onstage like spring bursting indoors, immediately leading the orchestra into the Fauré with command and authority. This was the first performance of the Ballade at these concerts.

Romantic and pleasantly delicate, it is embellished with many decorative passages both fragile and provocative. Her handling of the arpeggios was deft and unflinching, an exciting performance of keyboard gymnastics showing comfortable control. Grasping the "quiet happiness" it suggests, she never permitted it to become overpowering, but maintained it at a level of sensitive simplicity.

The larger concerto by Ravel was treated with a discretion lending sublime dignity to the "ideal of jazz" evidenced in the first and third movements. Again, however, she displayed startling agility in her fingerwork, transmitting all of the light gaiety one expects from the concerto, but with subtlety.



## Herald, April 2, 1960 Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 21st program of the 79th season yesterday afternoon in Symphony Hall. Nicole Henriot-Schweitzer was the piano soloist. The program will be repeated tonight at 8:30:

Suite No. 3, in G Major, for orchestra	Bach
Symphony No. 6	Piston
Ballade, for Piano and Orchestra	Faure
Op. 19	Ravel

By ROBERT TAYLOR

The exceptional gifts of the piano soloist, Nicole Henriot-Schweitzer, and the benign Sixth Symphony of Walter Piston were the outstanding aspects of a generally routine afternoon at Symphony yesterday.

Mr. Piston is closing out a distinguished academic tenure at Harvard this year; but his Symphony No. 6 is a work of creative freshness and vitality, bringing the composer to a second threshold of youthful vigor. I'd place it at the top of Piston's oeuvre. It declares his powers are undimmed, that indeed, the curve of his development still lies upward.

Written for the orchestra's 75th anniversary season, the Sixth Symphony actually benefits from its status as commissioned music. "I was writing," states Mr. Piston in a brief note, "for one designated orchestra, one that I had grown up with, and that I knew intimately. Every note set down sounded in the mind with extraordinary clarity."

### Clarity of Form

Clarity of musical form and idea has ever been characteristic of Walter Piston's output—in fact, defines his limitations as an artist of markedly cerebral, astringent and logical inclinations. His lyricism is of a cool order. But in the abstract plan of the Sixth Symphony, the intellectual ardor flows into a warm, kindly emotional spontaneity making instant contact with the listener.

The workmanship of the four movements is admirable and betrays no relaxation of Piston's classic sense of proportion. The

sections of the symphony are related to each other by style and content. The first is graceful and sonorous; the second, a dazzling scherzo, ranking with the best of our century; the third, a serene adagio colored by the dark solo 'cello and the shimmering melodic flute (it has breadth, but stretches out a little excessively); and the finale, is busy, joyous fugue, jolly and adroit.

To me the Sixth Symphony is impressive as a contemporary statement because it's so personal in quality. Mr. Piston does not contrive a structure that shall be a self-conscious emblem of our time: the quiet, original voice here is echoing, with true artistry, in advance of the time. He was in the audience and was received enthusiastically in a stage bow.

### Minor Offering

By rights, the Faure Ballade, heard initially in this series, should have been the newsworthy event, but I'm afraid I found it a distinctly minor offering. Rhapsodic in feeling, the score exhibits the long, arching prismatic line of Chopin, Faure's inspection. Unlike Chopin, though, Faure lacks a notion of where romantic passion shades into sentimentality. The Ballade contains numerous pleasant themes and embellishments which the composer vaporizes and scents with a cloying sweetness. Historically, it represents revolutionary technique for its day, and the poetic ideas are charming, though so lush that more than one hearing would be excessive.

Nicole Henriot-Schweitzer gave a brilliant and atmospheric account of this music. She displayed each fragile arpeggio like crystal; her dynamic contrasts were elegantly unmannered; and the sympathy between soloist and orchestra exact. The lyrical dimensions of the Faure, and the gay, flashing rhythms of Ravel's ebullient Concerto emerged in idiomatic sprightliness.

If any one characteristic of her playing can be said to dominate, it is her sensitive grasp of style. Her phrasing is just, the tempis

neither slack nor rushed. Yesterday's works called for intimate tonal beauty rather than aggressive outer tensions. (The Ravel is called "jazz-oriented" but is, rather, tinted by Gershwin, which is another thing entirely.) And Henriot-Schweitzer's modelling, exquisitely feminine, caught the mood.

The afternoon opened with a conventional performance of the Bach Suite, and while Dr. Munch's readings were fine-grained afterward, here matters tended to drag. Miss Henriot-Schweitzer and Mr. Piston provided the fireworks.

Illness has cancelled the appearance of Ferenc Fricsay next week. Instead, Pierre Monteux will conduct Beethoven's "Eroica" Symphony; Respighi's "Fountains of Rome," and Strauss's "Till Eulenspiegel's Merry Pranks."



NICOLE HENRIOT-SCHWEITZER, distinguished young French pianist, who will be soloist this afternoon, tomorrow night and Sunday afternoon with the Boston Symphony Orchestra in Ravel's Concerto and Faure's Ballade.

Three concerts are scheduled for Manila in early June before the Orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the Orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The Orchestra will arrive by plane in Boston on June 19 to prepare for the Berkshire Festival which opens on July 8 at Tanglewood.

Charles Munch and his two associates plan to perform 22 compositions by 19 composers on the tour. Included in the tentative list are eight works by seven American composers: Samuel Barber, "Medea's Meditation and Dance of Vengeance"; Easley Blackwood, Symphony No. 1; Aaron Copland, Symphony No. 1 and the Suite from "The Tender Land"; Norman delo Joio, "Variations, Chaconne and Finale"; Leon Kirchner, "Toccata"; Walter Piston, Symphony No. 6; and William Schuman, "New England Triptych."

### FERENC FRICSAY

The pending visit of Ferenc Fricsay as guest conductor on April 8 and 9 will be his second, for he conducted this Orchestra on November 13-14, 1953, when he made his first appearance in America. The program is of special interest since the first two composers represented, Kodály and Bartók, were not only his fellow countrymen but his teachers in Budapest.

### NICOLE HENRIOT-SCHWEITZER

Nicole Henriot-Schweitzer, born in Paris, studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. She was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra. She is the wife of Dr. Munch's nephew, Jean-Jacques Schweitzer, who is also a nephew of Dr. Albert Schweitzer. They were married in Boston in January, 1958.



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Symphony No. 6	Piston
Ballade, for Piano and Orchestra	Faure
Op. 19	Ravel
Concert for Piano and Orchestra	Ravel

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Nicole Henriot-Schweitzer gave a brilliant and atmospheric account of this music. She displayed each fragile arpeggio like crystal; her dynamic contrasts were elegantly unmannered; and the sympathy between soloist and orchestra exact. The lyrical dimensions of the Faure, and the gay, flashing rhythms of Ravel's ebullient Concerto emerged in idiomatic sprightliness.

If any one characteristic of her playing can be said to dominate, it is her sensitive grasp of style. Her phrasing is just, the tempo

neither slack nor rushed. Yesterday's works called for intimate tonal beauty rather than aggressive outer tensions. (The Ravel is called "jazz-oriented" but is, rather, tinted by Gershwin, which is another thing entirely.) And Henriot-Schweitzer's modelling, exquisitely feminine, caught the mood.

The afternoon opened with a conventional performance of the Bach Suite, and while Dr. Munch's readings were fine-grained afterward, here matters tended to drag. Miss Henriot-Schweitzer and Mr. Piston provided the fireworks.

Illness has cancelled the appearance of Ferenc Fricsay next week. Instead, Pierre Monteux will conduct Beethoven's "Eroica" Symphony; Respighi's "Fountains of Rome," and Strauss's "Till Eulenspiegel's Merry Pranks."



NICOLE HENRIOT-SCHWEITZER, distinguished young French pianist, who will be soloist this afternoon, tomorrow night and Sunday afternoon with the Boston Symphony Orchestra in Ravel's Concerto and Faure's Ballade.

Three concerts are scheduled for Manila in early June before the Orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the Orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The Orchestra will arrive by plane in Boston on June 19 to prepare for the Berkshire Festival which opens on July 8 at Tanglewood.

Charles Munch and his two associates plan to perform 22 compositions by 19 composers on the tour. Included in the tentative list are eight works by seven American composers: Samuel Barber, "Medea's Meditation and Dance of Vengeance"; Easley Blackwood, Symphony No. 1; Aaron Copland, Symphony No. 1 and the Suite from "The Tender Land"; Norman delo Joio, "Variations, Chaconne and Finale"; Leon Kirchner, "Toccata"; Walter Piston, Symphony No. 6; and William Schuman, "New England Triptych."

### FERENC FRICSAY

The pending visit of Ferenc Fricsay as guest conductor on April 8 and 9 will be his second, for he conducted this Orchestra on November 13-14, 1953, when he made his first appearance in America. The program is of special interest since the first two composers represented, Kodály and Bartók, were not only his fellow countrymen but his teachers in Budapest.

### NICOLE HENRIOT-SCHWEITZER

Nicole Henriot-Schweitzer, born in Paris, studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. She was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra. She is the wife of Dr. Munch's nephew, Jean-Jacques Schweitzer, who is also a nephew of Dr. Albert Schweitzer. They were married in Boston in January, 1958.



## THE FAR EASTERN TOUR

A tentative itinerary is announced for the Boston Symphony Orchestra's eight-week tour of Far Eastern countries. The costs of the tour will be met by the United States Government as part of the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Charles Munch as conductor will share the concerts with Richard Burgin and Aaron Copland. The entire Orchestra will depart from Boston on April 25 by chartered flight. After a change of planes on the West Coast, the Orchestra will fly to Korea where they arrive on April 27.

Two concerts will be given in Korea, in Seoul and probably Pusan, before the Orchestra flies to Tokyo on May 1. Approximately 22 concerts will be given in 16 Japanese cities during May. Six of these concerts will be held in Tokyo and two in Osaka.

Monteux Revises  
Symphony Program

Pierre Monteux, who will be guest conductor of the Boston Symphony Orchestra on Friday afternoon and Saturday evening has announced a revision of his program. Mr. Monteux will conduct the Orchestra in place of Ferenc Fricsay who is indisposed and has cancelled his trip to the United States.

Mr. Monteux' program will open with Beethoven's Symphony No. 3, "Eroica," and will include "The Fountains of Rome" by Respighi and Richard Strauss' tone poem "Till Eulenspiegel."



Nicole Henriot-Schweitzer, pianist, will appear as soloist with the Boston Symphony on Friday, Saturday, and Sunday, April 1-3. She will play Ravel's Concerto in G and Fauré's Ballade.

BALLADES IN GENERAL AND  
FAURÉ'S IN PARTICULAR

(By Klaus G. Roy in the Cleveland Orchestra programs)

THE term "*Ballade*," as Arthur Loesser has pointed out, originally meant to the Germans "a narrative poem of substantial length, usually of some romantic or chivalric import." In vocal music, both in folk song and art song, a *Ballade* tells a story in many verses, strophes or stanzas. In earlier periods, such songs seem to have been performed in connection with dancing, as the linguistic connection proves (*ballare*—Latin and Italian for "to dance"; also *ballet*, and our word "a ball"). Chopin used the term for piano pieces of extended design, with sections of much variety in tempo. The Fifth Edition of *Grove's Dictionary* informs us that the word is "used almost indiscriminately by modern composers both in vocal and instrumental music," and comments on "the practice of applying the title to any piece of no very defined form but having a certain romantic feeling."\* The key in these attempts at definition may lie with the concepts of "romantic" and "narrative." Instrumental pieces by this name seem invariably to

\* A recent example of this would be the *Ballade for Orchestra*, Op. 23 by Gottfried von Einem, one of the Fortieth Anniversary Commissions of the Cleveland Orchestra performed last season.

supplying a simple setting to make the pianistic jewel more luminous, rather than as a structural or dramatic foil to the solo part. As in so much of Chopin's piano music, the right hand carries the long and expressive lines in the *Ballade*, accompanied by the left. Here too are those wonderfully decorated scale passages, those trills and *fioriture* ("flowering" embellishments), those prismatic harmonic changes, those fanciful modulations. In the transparent texture, the piano may sing to its heart's content—improvise, as it were, in relating its friendly tale.

With all his relationships to the early romanticist composers and to the music of his own time, Fauré was an individualistic musician. He wrote this piece in 1880, five years before César Franck's "Symphonic Variations"; yet it is in many ways more "advanced" harmonically than Franck's work, pointing toward a kind of freedom that subtly prophesies some of the developments of our own century. Many of the "modern" musicians who studied with Fauré (among them Ravel, Florent Schmitt, Roger-Ducasse, and Nadia Boulanger) found in his music much that looked clearly toward the future. There are, in the *Ballade*, several passages that make our eyebrows go up in surprise—certain branchings-out of the harmony so daring in their context that they may at first sound like "wrong notes." Occasionally, one may find touches of impressionistic practice, but Fauré was never really engulfed in this important trend later brought to fruition by his junior of seventeen years, Claude Debussy. He remained a disciple of classic designs, utilizing canon and contrapuntal imitation, sonata forms,



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sections formally divided by full stops, and showed an absence of interest in coloristic or imagistic effect.

• •

One need hardly describe the progress of a piece so fragile and so easy to follow. That there are two main themes (*Andante cantabile* and *Allegro moderato*) which are subtly combined in due course will be obvious to every ear. Most attractive of all, perhaps, is a third idea in a swaying 6/8 meter; it is in an orchestral statement of that subject that one of the harmonically most striking passages occurs. A fine formal device is the transformation of the *Allegro moderato* melody, first stated in 4/4 time, into the more flowing triple meter. The close, with its bird-song evocations, is sheer poetry.

Alfred Cortot, the famed French pianist, has written about the *Ballade* that the composer's individuality is "recognizable at once in the completely novel conception of a form that seems to have been fated, by Romanticism, to the exclusive expression of passionate and heady emotion. To the contrary, the work is calm and controlled in an atmosphere of quiet happiness." He regards the composition as a series of "modulations in one prevailing lyrical mood rather than variations in the academic sense. . . . They are united by a hidden logic, and their rhapsodic nature is balanced by a scrupulous care for unity and proportion."

# BALLADE FOR PIANO AND ORCHESTRA, IN F-SHARP MAJOR, *Op.* 19

By GABRIEL FAURÉ

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

This Ballade, composed in 1884, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings. It was performed in the Cambridge series on January 18, 1955, when David Barnett was the soloist.

COMPOSED in his thirty-sixth year, Fauré's *Ballade* is the first of his orchestral works which has survived or remains in the realm of the still performed. At that time he had written a number of beautiful songs, the First Violin Sonata (1876), and the First Piano Quartet (1879), which two works were to usher in a rare succession of exquisite chamber pieces. Fauré had had as yet no opportunity for an orchestral hearing. A Violin Concerto (1878), an Orchestral Suite (1875) and a

Symphony in D minor (1884) have never been published and the manuscripts may have been destroyed by the composer (a movement from the suite, "*Allegro Symphonique*," has survived). The *Ballade* was first composed as a piano piece. Charles Koechlin in his life of Fauré marvels at the aptness of the orchestration, which to his surprise "has every indication of having been written by Fauré." Koechlin visualizes in the *Ballade* a "forest" not unlike Siegfried's forest, but inhabited "by no Siegfried, Mime, Wotan or the dragon, not even by Wagner — one is rather reminded of the atmosphere of *A Midsummer Night's Dream*." According to this musician, "there are a thousand rustlings of fairies and sylphs and the appearance of the initial theme which is as ethereal, limpid, charming and grave as the love song of an adolescent Vigny."

"The master," writes Roger-Ducasse, "has no thought of breaking the ancient molds. He accommodates himself with the greatest ease to the simplest traditional forms. His customary scheme has long been well known to us. How is it that, in this novelty-seeking age, he never disappoints us? The reason is that with Gabriel Fauré the one important thing is the music itself. The scheme he follows is well known? Granted; but he was endowed by the Muses with the gift of ideas full of youth and beauty. Be the flask of crystal, earth, or gold, what matters it if the imperishable scent be there?"



SEVENTY-NINTH SEASON

• NINETEEN HUNDRED FIFTY-NINE-SIXTY

## Twenty-second Program

FRIDAY AFTERNOON, APRIL 8, at 2:15 o'clock

SATURDAY EVENING, APRIL 9, at 8:30 o'clock

PIERRE MONTEUX, *Guest Conductor*

BEETHOVEN . . . . . \*Symphony No. 3, in E-flat major, "Eroica," *Op. 55*

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

### INTERMISSION

RESPIGHI . . . . . "Fountains of Rome," Symphonic Poem

- I. The Fountains of Valle Giulia at Dawn
- II. The Triton Fountain in the Morning
- III. The Fountain of Trevi at Midday
- IV. The Villa Medici Fountain at Sunset

*(Played without pause)*

STRAUSS . . . . . \*Till Eulenspiegel's Merry Pranks, After the  
Old-fashioned, Roguish Manner — in Rondo form, *Op. 28*



## Beethoven, Respighi, Strauss On Programs for the Weekend

AP 9, 1960 By Brockman Morris CSM

Pierre Monteux conducted the Boston Symphony yesterday afternoon in the first of this week's pair of concerts in Symphony Hall. These were originally scheduled for Ferenc Fricsay, who recently canceled his trip to the United States. Mr. Monteux, continuing in the vein of the birthday concert Wednesday night, was in fine form.

His program consisted of three selections, each of which has its distinct appeal — Beethoven's "Eroica" Symphony, Respighi's "Fountains of Rome," and Strauss's "Till Eulenspiegel." And each was a performance worthy of the maitre's long-standing reputation. The Beethoven manifested power, but not at the expense of its delicate passages. In the Respighi Mr. Monteux delineated the four successive moods with clarity; the humor and satire of the Strauss were much in evidence.

Mr. Monteux conducted with

a minimum of movement, as usual, yet at the same time covered acres of expression with a simple nod of the head, a slight lifting of the arms, or a faint twist of the wrist. Each of his motions was a master stroke of precision and timing, each gesture singularly meaningful.

"Fountains of Rome" could be considered the high point of the afternoon if sheer, lyric heights be the measure; for the work continues to stand at the summit of Italian impressionism. But if the high standard of quality demonstrated by Mr. Monteux be the measure, there were no points higher than others.

### Monteux Keeps Busy

Pierre Monteux, who celebrates his eighty-fifth birthday tomorrow, will have a busy week with the Boston Symphony. Besides observing the anniversary when he conducts Beethoven's Ninth Symphony in a Pension Fund concert at Symphony Hall Wednesday night, he will also direct the regular concerts of Friday afternoon and Saturday night. In these he is replacing Ferenc Fricsay, who has canceled his trip to this country owing to illness.

### G. W. Woodworth Heads New Unit At Music Center

G. Wallace Woodworth, James Edward Ditson professor of music at Harvard University, has accepted the invitation of Charles Munch to head the newly revised and expanded Department of Listening and Analysis at the Berkshire Music Center.

The school's 1960 session will be held from July 3 to Aug. 14 at Tanglewood, Lenox, concurrently with the Boston Symphony Orchestra's Berkshire Festival.

### Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux conducting, presented the 22nd program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30: Symphony No. 3, in E-flat major, "Eroica," Op. 55. . . . . Beethoven  
"Fountains of Rome," Symphonic Poem . . . . . Respighi  
"Till Eulenspiegel's Merry Pranks," Op. 28. . . . . Strauss

By ROBERT TAYLOR

Fresh from the triumphs of his 85th birthday celebration, Pierre Monteux again received a rising accolade on his initial appearance at Symphony yesterday. As Mr. Monteux remarked Wednesday night, he is no speechmaker. He responded, after his fashion, with another wonderful concert.

On this occasion he was filling in for Ferenc Fricsay, originally scheduled to conduct; Mr. Fricsay had been obliged to cancel an American trip because of illness. Mr. Monteux brought to a familiar program the buoyancy and resilience of a youthful artistic spirit, the tact and mellowness of experience. He was, as always, the perfect guest.

To be sure, there was something phenomenal in his very presence, for the phenomenal is bound to attach itself to a man of his vibrant years. Yet it is the measure of Pierre Monteux's stature that his creative powers compel more attention. Dr. Johnson's comment

about the lady preacher has a certain application, but is very far from the whole truth about such a towering personality.

### Musical Vision

So it was yesterday as the image of a wondrous human being faded into the eloquence of his musical vision. What distinguished yesterday's concert was the coherence and lucidity of Mr. Monteux's interpretations. The clearness of his beat, his understanding of orchestral balance and of the major elements of the scores, resulted in readings of extraordinary breadth and flexibility. Nothing was obscure, and no move lacking in significance.

For me, the definitive interpreter of the "Eroica" has always been Toscanini. Pierre Monteux's approach is quite different, less theatrical, the tempi more relaxed. Where a Toscanini (and the generality of conductors) strive to bring out the sturm and drang atmosphere of the music, Mr. Monteux expresses the heroic spirit in terms of a spacious and serene will. I found his methods persuasive, too.

Certainly there was no want of inner detail among the voices; the lyric qualities of the symphony received expression through fine strokes of leisurely phrase. The "Eroica" had amplitude and depth and a geniality all too rarely encountered. It was paced so well that the funeral march, for example, made an exact contrast with the opening, instead of the usual slackening of tension. The melodic restatements of the heroic motifs were not ignored, but had a chance to expand, so that the total effect was not one of grandiose intoxication, but rather of a solid, striding purpose.

### Plastic Ease

"The Fountains of Rome," enabled the conductor to demonstrate the same kind of plastic ease, this time with almost pure color: the glissades of the harp, the distant horn calls and so on. The reading was controlled and captured the delicate, mysterious, fragmented whispers comprising the piece. I'm afraid repetition has dulled my responses to it to the point where all I can hear is pseudo-Strauss contrived in an

over-ripe summer of the spirit; but there's no denying the Monteux style, which was properly veiled.

Once more the narrative impulse was evident in "Till Eulenspiegel," which rounded out the conventional yet pleasant afternoon. But here the music remains fresh and Mr. Monteux's way with it, piquant and sprightly. It was an appropriate verdant conclusion from a man who, himself, represents all things verdant in music.

Next week's concert will be held Thursday afternoon, the 15th being Good Friday. Dr. Munch has scheduled Bach's Cantata No. 4, "Christ lag in Todesbanden," and Mozart's Requiem Mass, in D minor, K. 626. Lorna Cooke DeVaron will conduct the New England Conservatory Chorus.



## Monteux Guest Conductor Of Symphony This Week

As matters have turned out, Pierre Monteux will be guest conductor of the Boston Symphony Orchestra through the entire week to come. Mr. Monteux previously had been scheduled to conduct only the pension fund performance of Beethoven's Ninth Symphony, at Symphony Hall, Wednesday evening at 8:30.

When Ferenc Fricsay cabled from Europe that illness would prevent his planned appearances as guest conductor April 8 and 9, Mr. Monteux was invited to take over the concerts, and graciously accepted.

Mr. Monteux will conduct, at Symphony Hall Friday at 2:15 and Saturday at 8:30, Beethoven's "Eroica" Symphony; "The Fountains of Rome," by Respighi, and soloist.



PIERRE MONTEUX will celebrate 85th birthday Wednesday evening by conducting the Boston Symphony Orchestra at Symphony Hall.

Richard Strauss' "Till Eulenspiegel."

On Wednesday evening the Chorus Pro Musica, prepared by Alfred Nash Patterson, will participate in Beethoven's Ninth Symphony. Soloists will be Metropolitan Opera soprano Eleanor Steber! Freda Gray-Masse, contralto; John McCollum, tenor, and David Laurent, bass. The concert will begin with Mozart's "Haffner" Symphony.

This afternoon at 3, in Symphony Hall, Dr. Munch will conduct the final Sunday concert of the season. The program: Suite in D major, No. 3, Bach; Piano Concerto, Ravel; Ballade, Faure; Sixth Symphony, Walter Piston. Nicole Henriot-Schweitzer will be

soloist.

## Pierre Monteux Again Symphony Guest Conductor

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 22d program of the Friday-Saturday series. Pierre Monteux, as guest conductor, presented the "Eroica" Symphony of Beethoven; "The Fountains of Rome" by Respighi, and the "Till Eulenspiegel" of Richard Strauss.

By CYRUS DURGIN

Pierre Monteux came to conduct the pension fund concert last Wednesday, and happily has remained for the "regular" Boston Symphony concerts of the week. He appears in place of Ferenc Fricsay, whom illness has kept in Europe.

Monteux is always a most welcome guest, but, a restless youngster of 85, he is likely to set us a bad example by the way he gads about. Three weeks ago he was guesting in New York with the Philadelphians; a fortnight past he was in London; it is Boston this week, and London again, bright and early for rehearsal next Monday morning, for a concert on Wednesday. Really, you'd think he'd like to stay put!

Not Pierre Monteux. He does not stay put, musically or any other way. His birthday observance conducting of the Beethoven Ninth last Wednesday was to my ears a great and classical performance.

(I believe he did indulge himself by not rehearsing Thursday morning, laggardly putting off until afternoon the working-up for the "Eroica", the Roman Fountains and the "Till" he conducted yesterday, and will again tonight.)

Now, this morning, it is a pleasure to report that Beethoven's E-flat Symphony was another example of great conducting art. The simplest way to describe the performance, this chronicler then having taken a lesson with the score in hand, is to say that every-

thing Beethoven wrote was there, and in just the right degree and quality.

The mellow art of Monteux, continuing in its prime of greatness, consists both in what he does and what he does not do. He does what the composer has requested in the notation. He does not indulge in any exaggerations, any distortions or mannerism. What you hear in a Monteux performance is just what the composer put down. What you see are plain, minimal gestures of reminder to the players.

So it was also with Respighi's tone paintings and musical moods created around four of the famous fountains in Eternal Rome. So it was with the wit, the capers and the brawling and final retribution of Strauss' "Till". Let it be noted that the last-named was not over-refined. When Strauss intended percussive coarseness, things were coarse.

Nonetheless, in each of the three scores was eloquence and poetry, the power of simplicity and the poetry for which the composer strove.

Orchestra and audience had risen in greeting when Monteux first appeared yesterday afternoon. After each work there was sustained, enthusiastic applause, and at concert's end the same, only more. I venture to assert this was a special sort of applause, not alone admiration for artistic achievement, but personal affection as well. Pierre Monteux occupies a place of his own in the Boston musical heart.

Next week Dr. Munch will conduct Bach's Easter Cantata, "Christ Lady in Bonds of Death", and Mozart's Requiem. The chorus will be that of the New England Conservatory, prepared by Lorna Cooke de Varon; the soloists Saramae Endich, Betty Allen, Charles K. L. Davis and Mac Morgan.

N.B.—The afternoon concert will be given Thursday at 2:15, to avoid Good Friday.



# PIERRE MONTEUX AS GUEST CONDUCTOR

Pierre Monteux has been asked by Charles Munch and has kindly agreed to conduct this week's pair of concerts in place of Ferenc Fricsay, who was scheduled to be guest conductor but has been compelled on account of illness to cancel his visit to the United States this season.

Mr. Monteux, whose 85th birthday took place this week, conducted on Wednesday evening Beethoven's Ninth Symphony in a concert to benefit the Boston Symphony Orchestra's Pension Fund.

## THE BERKSHIRE MUSIC CENTER

Particulars about the 1960 session of the Berkshire Music Center at Tanglewood, Charles Munch director, are now announced. The Orchestra's school, which is held concurrently with the Berkshire Festival at Tanglewood, will open on July 3 and extend through the Festival season to August 14.

The Music Center will have a newly organized Department of Listening and Analysis under the direction of Professor G. Wallace Woodworth with the assistance of Florence Dunn. It is the work of this Department to provide guidance to students, amateurs, teachers—all interested listeners—for the individual study of music through daily attendance at rehearsals, and at their culmination in the more than fifty concerts during the Festival season. This Department will also provide for coach-

ing in chamber music and for independent study.

Pierre Monteux, Gregor Piatigorsky, and Leonard Bernstein are "advisers" in Instrumental Music. The Orchestral Conducting Division of this department is headed by Eleazar de Carvalho. The Orchestral Playing and Chamber Music sections of this department are headed by Richard Burgin, and William Kroll, leader of the Kroll String Quartet. Twenty-three members of the Orchestra and violinist Ruth Posselt instruct in this department.

The Opera Department will be resumed this year under the direction of Boris Goldovsky, who returns to Tanglewood after a year's leave of absence. The Department of Choral Music will again be headed by Hugh Ross, conductor of the Schola Cantorum of New York, and his faculty will include Mrs. Lorna Cooke de Varon, head of the Choral Department of the New England Conservatory of Music and Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston.

The Department of Composition will continue under the direction of Aaron Copland, who will be assisted by Luciano Berio (sponsored by the Koussevitzky Music Foundation) and the members of the Lenox Quartet.

## YOUTH CONCERT

As an addition to the highly successful Youth Concerts by members of the Boston Symphony Orchestra established this season under the direction of Harry Ellis Dickson, a seventh concert was given in Symphony Hall on Saturday, April 2 in memory of Mrs. Lincoln Filene (1875-1956). The tickets were distributed free of charge through the hospitals, settlement houses and schools of Boston.

# Symphony One of 3 Best Listeners' Halls

By ROBERT TAYLOR

Dr. Leo L. Beranek, a lecturer at M.I.T. and one of the world's leading authorities on the subject of sound, happened to fall into conversation with us the other day in connection with a book he's writing about acoustics.

*Herald April 12, 1960*



He wanted a layman's opinion on music auditoriums hereabouts; and before he left, we'd discovered why Symphony Hall is probably the best listener's hall in the world, and how "artificial men" were used to solve the problem of the Tanglewood Shed.

THE ARTIFICIAL MEN, said Dr. Beranek, came into play as a result of the peculiar acoustics of the Tanglewood setting. It seems the Berkshire stage was originally outdoors. Then, when the Shed was constructed, the outdoor stage was moved inside—but this created difficulties.

## The Dummy Listens

The orchestra didn't balance well; the heavier instruments overwhelming the strings. There was a stretch of muddy sound in the center of the auditorium, including the boxes. In fact the people on the lawn outside were hearing the music more accurately, for the sound was shoot-

ing over the heads of the audience in the Shed.

SO DR. BERANEK and his associates got together and worked out a series of mannikins, consisting of a box and a dummy head with attached earphones running to a recording device. These enabled him to diagnose the trouble; and the corrections were embodied in the design of the Tanglewood Canopy, which was installed last summer and had the effect of bringing Symphony Hall sound into the outdoors.

Did you scatter the dummies through the Shed during concerts, we asked the sound spe-

cialist. Dr. Beranek said, with a smile, naturally, it was the best way. "People were often startled when they found their seat companion was a dummy. Remarks were tossed back and forth. But after the concerts began, it didn't make much difference."

## U.N.'s Acoustics

IN ADDITION to the Tanglewood Shed, Leo Beranek has done the acoustics for the United Nations Building, Kresge Auditorium and other local structures, and the system on the Esplanade Shell. His work-in-progress includes New York's Lincoln Center and the acoustics of the forthcoming Prudential Center here.

He is the President of Bolt, Beranek and Newman, a Cambridge outfit, and one of the few organizations in the world continuously engaged in research on music hall acoustics, architectural acoustics and noise control. During the War he served as head of the government's war research in the field. He has just completed a comparative study of 47 halls in 15 nations for his unique tone.



"EVERY LEADING conductor I've interviewed, without exception, declares Symphony Hall, Boston, is one of the three outstanding halls in existence," Dr. Beranek told us. "The other two are the Grosser Musikvereinssaal in Vienna, and the Amsterdam Concertgebouw.

"Wallace Sabine, who designed Symphony Hall's acoustics, was a genius and a pioneer. Before Sabine, architects considered acoustics only in terms of tuning forks and strings; they didn't bother with the Hall.

"THE IDEAL IN music halls is to keep, to preserve the sound within the hall; and all the famous halls employ plaster. Wood will flex—I'm not speak-

ing of planks but thin wood—and permit sound to radiate to the other side. Plaster is dense and confining.

### Adjusting Space

"Another thing that distinguishes Symphony Hall is the fact it's high and narrow. Today the economics of music require building with vast seating capacities and one must get the proper reverberation in other ways. You get a better blending of sound, too, if the interior isn't smooth. The niches at Symphony are part of a planned irregularity; the classical statues are nice, but mostly ornamental.

"IN ACOUSTICS, you have to consider what the Hall's purpose is; you don't want high reverberation time in a speech hall. A good organ hall should have a reverberation of three seconds or more; a concert hall, one point eight seconds; a chamber music hall one point three to six. The engineer should adjust for space.

"A first-rate concert hall isn't necessarily a fine speech or chamber music hall. That's why an acoustical expert has to be something of an artist as well as engineer." Dr. Beranek paused thoughtfully. "So many modern architects are seeking visual monuments," he sighed.

## BERKSHIRE MUSIC CENTER

CHARLES MUNCH, *Director*

AARON COPLAND, *Chairman*

RALPH BERKOWITZ, *Dean*

*The Boston Symphony Orchestra's*

*Summer Music School at*

### TANGLEWOOD

JULY 3 — AUGUST 14

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ALFRED NASH PATTERSON

#### OPERA DEPARTMENT

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Two to six week enrollments are accepted in this newly revised and expanded Department; members of the Department participate in listeners'-rehearsals, in the Festival Concerts and in the Festival Chorus with the Boston Symphony Orchestra.





Lyman W. Fisher, Staff Photographer

### Symphony Hall Brightens in Steam Cleaning

Grime and dirt accumulated since the turn of the century are being removed by steam-cleaning process from Boston's Symphony Hall, in the Back Bay. The eastern side of the building is already sparkling clean. This view shows the cleaners at work on the elaborate portico stonework on the front entrance on Huntington Avenue. The cleaning job is expected to be completed by the time the Pops season begins.

SEVENTY-NINTH SEASON

NINETEEN HUNDRED FIFTY-NINE-SIXTY

## Twenty-third Program

THURSDAY AFTERNOON, APRIL 14, at 2:15 o'clock

SATURDAY EVENING, APRIL 16, at 8:30 o'clock

BACH ..... Cantata No. 4, "Christ lag in Todesbanden"

- I. Sinfonia; Verse 1: Chorus
- II. Verse 2: Soprano and Alto
- III. Verse 3: Tenor
- IV. Verse 4: Chorus
- V. Verse 5: Bass
- VI. Verse 6: Soprano and Tenor
- VII. Verse 7: Chorale

### INTERMISSION

MOZART ..... Requiem Mass, in D minor, K. 626

- |                                |                                   |                |
|--------------------------------|-----------------------------------|----------------|
| I. Requiem                     | V. Recordare                      | IX. Hostias    |
| II. Dies irae                  | VI. Confutatis                    | X. Sanctus     |
| III. Tuba mirum                | VII. Lacrimosa                    | XI. Benedictus |
| IV. Rex tremendae              | VIII. Domine Jesu                 | XII. Agnus Dei |
| SARAMAE ENDICH, <i>Soprano</i> | CHARLES K. L. DAVIS, <i>Tenor</i> |                |
| BETTY ALLEN, <i>Alto</i>       | MAC MORGAN, <i>Bass</i>           |                |

NEW ENGLAND CONSERVATORY CHORUS  
LORNA COOKE DE VARON, *Conductor*



By Harold Rogers *CR*

Now is the Easter feast.  
Evil is dispelled by the Holy Word;

Christ is with us to fill our souls,  
And secure is our faith.

Hallelujah! *April 15, 1960*

This inspirational note sounded throughout Charles Munch's Easter program yesterday afternoon in Symphony Hall. It is the concluding verse of Bach's Cantata No. 4, "Christ lag in Todesbanden"; but, as John N. Burk points out in his descriptive notes, the spirit of the cantata would be more truly expressed by its second line: "Now is He risen."

Dr. Munch communicated his personal joy in this work to his musicians, the Boston Symphony and the New England Conservatory Chorus. Superbly trained by its conductor, Lorna Cooke de Varon, this chorus is now one of the two finest to be found in Boston. The voices are young, yet for the most part cultivated. Thus there is a tonal richness not usually found in young groups. There is also musician-ship, a factor not to be overlooked in matters of gaining precision of attacks, releases, phrasing, and dynamics.

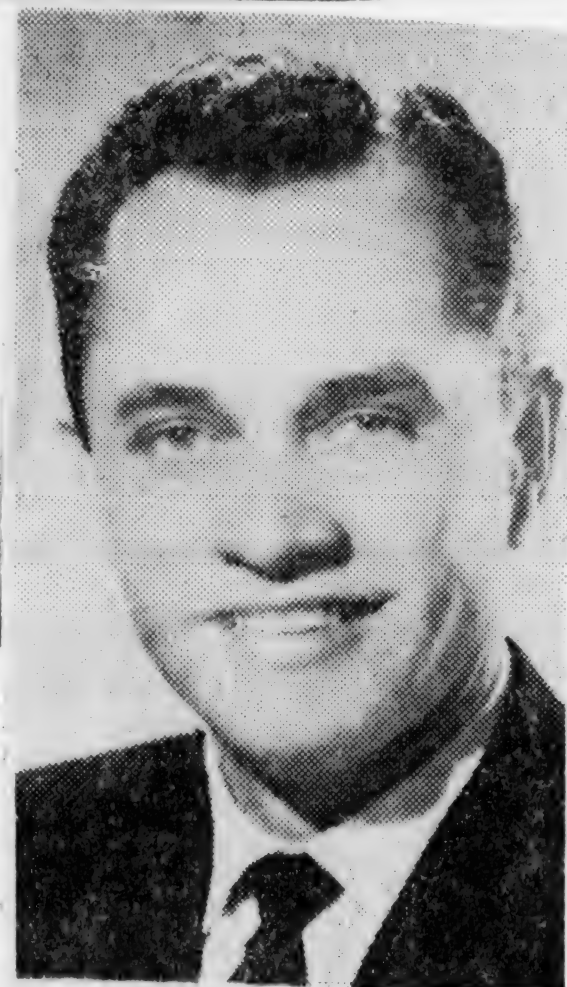
It would be difficult for members of a chorus not to sing their hearts out for Dr. Munch, especially when he is as profoundly caught up in the music as he was yesterday. This choral excellence continued in the post intermission offering, Mozart's Requiem Mass in D minor, K. 626. Here the forces were augmented by a quartet of finely balanced solo voices—Sara-

mae Endich, soprano; Betty Allen, alto; Charles K. L. Davis, tenor; and Mac Morgan, bass.

These soloists are all familiar on the Boston scene, though one wishes that Miss Allen's extraordinarily rich contralto were heard here more often. Miss Endich has sung many times with Boris Goldovsky's New England Opera Theater, as has Mac Morgan; and Mr. Davis, the first singer of note to come from our 50th state, has been heard in leading roles in two of Sarah

Caldwell's productions by the Boston Opera Group.

Though completed by Süßmayr after Mozart's passing, the Requiem Mass is so skillfully joined together that the seams hardly show. Yesterday Dr. Munch's reading of the "Dies irae" was vividly dramatic; the quartet was impressive in the linear work of the Recordare; and the "Domine Jesu," which also called upon the quartet, was an emotionally potent collaboration by all concerned.



Charles K. L. Davis, tenor, is soloist with the Boston Symphony under the direction of Charles Munch in the special Easter concerts at Symphony Hall. Mr. Davis will be soloist in the Mozart Requiem again on Saturday evening.

## Munch Conducts Requiem

### By Mozart, Bach Cantata

By CYRUS DURGIN *April 15, 1960*

Since this is Holy Week—and today Good Friday—the afternoon concert by the Boston Symphony Orchestra was, by custom, advanced 24 hours to Thursday. During most of his regime here, music director Charles Munch has followed the practice, at this season, of alternating the "St. Matthew" and the "St. John" Passions of Bach. This year he decided otherwise, and instead observes the immediate pre-Easter time with Bach's Cantata No. 4, and the Mozart Requiem.

The choice was highly suitable. Bach's "Christ Lay in Bonds of Death" is music of The Resurrection. While a Mass of Requiem is concerned directly with mortality, its essence is supplication for the repose of the Soul Immortal in the Life Everlasting, among the requisite beliefs of the Christian church.

From the purely musical and emotional view, with which this review is concerned, both scores are in themselves richly rewarding, and neither has been frequently presented here. The last previous performance of the Cantata at these concerts was in March, 1931, and that of the Requiem in December of the same year, both by Serge Koussevitzky.

Dr. Munch followed the manner of allotting Bach's contrapuntal voice parts to the choristers, not as sometimes is done, to soloists. One agreeable result is the increased weight of sound and richer tonal blend. Another, I believe, is the greater sculptural relief, so to speak, of the voices as they sound against one another, and a third is the implied congregational participation.

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tomorrow night at 8:30, the 23d program of the "regular" series. Dr. Charles Munch, music director, conducted the Bach Easter Cantata, "Christ Lay in Bonds of Death," and the Requiem Mass in D minor (K. 626) by Mozart. The chorus was that of the New England Conservatory, prepared by Lorna Cooke de Varon. The soloists for Mozart were Saramae Endich, soprano; Betty Allen, contralto; Charles K. L. Davis, tenor, and Mac Morgan, bass.

#### Admirably Prepared

The New England Conservatory Chorus was quite large for Bach, just right for the sombre massivity of Mozart. Mrs. de Varon had prepared them admirably. They sang true to pitch, with reasonably clear enunciation, with rhythm that was vital, spontaneous if not with the flexibility of professional choristers.

They followed closely Dr. Munch's beat, which seemed to go faster and faster in the opening chorus of the Cantata, and which when the music indicated motion, was

prevailingly very fast motion. Mrs. de Varon also had developed a fine sense of comparative dynamics; the volume rose and ebbed with true musical effect, especially in the demanding pages of Mozart.

Dr. Munch's own interpretation impressed, if the point can be made without exaggeration, as Baroque with both composers. It was intense, straightforward, concerned with mass and vitality more than with delicate light-and-shade subtlety. For Bach this was altogether suitable; the slick, virtuoso way of treating Bach, fashionable in certain quarters today, is alien to the spirit of Johann Sebastian.



With Mozart the manner may be open to question, though the Requiem in its dark sadness is quite unlike the Viennese brilliance of even such a score as the Great Mass in C minor. What some of us might have missed by way of a lighter, subtler touch was equaled in a different aspect by the deep feeling of Munch's conducting.

Miss Endich, Miss Allen, Mr. Davis and Mr. Morgan are best mentioned collectively, since that is their principal function in the Mozart Requiem. Individually each has a voice of notably good timbre for the quality of the music; each sang musically and considered together they formed a splendid quartet.

There were genuine basset horns—tenor clarinets—as Mozart prescribed, played by Messrs. Mazzeo and Cardillo.

Next week Dr. Munch and the Orchestra will conclude the 79th season—and depart Apr. 25 upon the Far East tour. The final program will consist of Jean Martinon's Prelude and Toccata (first performances); the First Symphony by Easley Blackwood, and the D major Symphony, No. 2, by Brahms.

## Charles Davis Tenor Soloist With Symphony

Charles K. L. Davis, young American tenor, will be soloist with the Boston Symphony under direction of Charles



DAVIS

Munch in two special Easter Symphony Hall concerts at Symphony Hall, Apr. 14 and 16. Davis will sing the Bach "Christ Lag In Todesbanden" on Apr. 14, and at the second concert will be tenor soloist in the Mozart Requiem.

The Hawaiian-born singer appeared here December in Offenbach's "Voyage to the Moon" and previously as leading tenor in the Boston Opera Group presentation of La Boheme.

Davis is the first representative of the 50th state to win laurels here on the mainland in the classical music field. He was the winner of the 1958 Metropolitan Opera Auditions of the Air.

The Boston Symphony Orchestra, Charles Munch conducting, presented the 23rd program of the 79th season yesterday afternoon in Symphony Hall. The soloists were Saramae Endich, soprano, Betty Allen, alto, Charles K. L. Davis, tenor, and Mac Morgan, bass. The program will be repeated tomorrow evening at 8:30: Cantata No. 4, "Christ lag In Todesbanden" J. S. Bach Requiem Mass, in D minor, K626 Mozart

By ROBERT TAYLOR

Departing from his custom of offering a Bach Passion at this season, Charles Munch yesterday turned to another exalted Lenten program: the compressed outline of the Easter story told in "Christ Lay in the Bonds of Death," and the darkling grandeur of Mozart's Requiem—a concert of radiant beauty and humble conviction.

The performance was excellent, and if not sustained on a plane of equal inspiration everywhere, held to a very high level. The choral forces of the New England Conservatory, conducted by Lorna Cooke de Varon, sang with expressive power; the balance and integration of the orchestral element represented the Boston Symphony at its most flexible; the vigor and nobility of Dr. Munch's style conveyed the glorious spirit suffusing two contrasting masterworks.

To set the Cantata No. 4 and the Requiem side by side proved an interesting concept. The former is a miracle of brevity, a miniature parallel to the two Passions; the latter, Mozart's last statement to the world, is a monumental canvas of faith. The cantata, which has its genesis in a Lutheran chorale melody familiar to Bach's congregation, is distinctly Protestant in mood. The Requiem's idiom is Catholic. Both, however, hark back to earlier eras, finding common ground in medieval music. *Herald*

And both scores, too, are magnificently graphic, studded with intensely dramatic scenes, underscoring the text by a specific imagery. In the Cantata No. 4 we have the syncopated "hallelujahs" surging through the first verse, while those of the second glow with a quiet inward joy; we have fantastic skips of an octave and a fifth down; we have numb despair hung on the word "Tod," and ultimate redemption and rejoicing in the broad simple flow of the ultimate verse.

Similarly, the Requiem paints a

sombre, pious panorama in concrete tonal terms. The dark colors of basset horn and bassoon release the inherent sadness present in even the sparkling galant works of Mozart; the crescendo of the Lacrimosa furnishes openly emotional figures; the massed doom of trombone choirs, the brutal chords of the Dies Irae and the infinitely poignant hush of the Agnus Dei which floats as gently as prayer, contribute an edifice built, like the Cantata, on the foundation of dramatic contrast and religious affirmation.

## Not Since 1931 *April 15, 1960*

The Requiem has not been displayed at these concerts in full performance since 1931, although it was heard at Tanglewood last summer, and, on the local scene, with the Cecilia Society last Sunday. The Cantata No. 4 also harks back to 1931 under Koussevitzky.

Much of the burden of interpretation was borne by the supple Conservatory Chorus, which exhibited resplendent weight and focus, particularly at forte. The four soloists in the Requiem were not perfectly matched, but each sang with fervor and intellectual authority.

Charles Davis, the tenor, disclosed a clear, ringing, bright voice, although not entirely definitive in enunciation; Betty Allen, the alto, also impressed me by the scope and opulence of her vocalism; Saramae Endich, the soprano, produced a pure, appealing tone, slightly pinched at the top of the range; and Mac Morgan, the bass, was distinguished by his sensitive phrasing, his feeling for style.

But it was a total, cohesive effort. The ensembles sounded exquisitely. The attacks, releases, the rhythmic discipline of the chorus, musicians, and the guiding intelligence of Charles Munch celebrated the contemplative yet stirring music. The spiritual vision of two transcendent masters proclaimed the Easter message vividly yesterday.

Next week, the final program of the 79th season, finds Dr. Munch conducting the premiere of Martinu's Prelude and Toccata. Easley Blackwood's Symphony No. 1 and Brahms's Symphony No. 2, in D major, have also been scheduled.



# THE BERKSHIRE FESTIVAL PROGRAMS

BOSTON SYMPHONY ORCHESTRA CHARLES MUNCH, Music Director  
At Tanglewood

**SERIES X (July 8, 9, 10)**  
MUSIC OF BACH

## SERIES A

**Friday Evening, July 22**

BEETHOVEN Symphony No. 3  
FAURE Requiem  
(Chorus and Soloists)  
Conductor: CHARLES MUNCH

☆ ☆

**Saturday Evening, July 23**

CHERUBINI Overture, "Anacreon"  
BEETHOVEN Piano Concerto No. 5  
(CLAUDIO ARRAU)  
RESPIGHI Fountains of Rome  
STRAUSS Till Eulenspiegel  
Conductor: PIERRE MONTEUX

☆ ☆

**Sunday Afternoon, July 24**

DELLO JOIO Variations, Chaconne  
and Finale  
MENDELSSOHN Violin Concerto  
(JAIME LAREDO)  
BEETHOVEN Symphony No. 5  
Conductor: CHARLES MUNCH

## SERIES B

**Friday Evening, July 29**

STRAVINSKY Jeu de Cartes  
KHRENNIKOV Symphony No. 1  
RACHMANINOFF Piano Concerto No. 3  
(BYRON JANIS)  
Conductor: CHARLES MUNCH

☆ ☆

**Saturday Evening, July 30**

BERLIOZ Fantastic Symphony  
PISTON Symphony No. 6  
RAVEL Daphnis and Chloe, Suite No. 2  
(with chorus)  
Conductor: CHARLES MUNCH

☆ ☆

**Sunday Afternoon, July 31**

MOZART "Haffner" Symphony No. 35  
BEETHOVEN Symphony No. 9  
(Chorus and Soloists)  
Conductor: PIERRE MONTEUX

**SERIES Y (July 15, 16, 17)**  
MUSIC OF MOZART

## SERIES C

**Friday Evening, August 5**

WAGNER Act 3 Excerpts,  
"Die Meistersinger"  
SIBELIUS Violin Concerto  
(RUGGIERO RICCI)  
MENDELSSOHN Symphony No. 3, "Scotch"  
Conductor: CHARLES MUNCH

☆ ☆

**Saturday Evening, August 6**

BEETHOVEN "Prometheus" Overture  
DUTILLEUX Symphony No. 2  
BRAHMS Piano Concerto No. 2  
(EUGENE ISTOMIN)  
Conductor: CHARLES MUNCH

☆ ☆

**Sunday Afternoon, August 7**

VAUGHAN WILLIAMS Fantasia on a  
Theme by Thomas Tallis  
BEETHOVEN Piano Concerto No. 3  
(LEON FLEISHER)  
BRAHMS Symphony No. 4  
Conductor: PIERRE MONTEUX

## SERIES D

**Friday Evening, August 12**

BEETHOVEN Symphony No. 2  
LISZT Piano Concerto in E-flat  
(JORGE BOLET)  
STRAVINSKY Suite, "The Firebird"  
Conductor: PIERRE MONTEUX

☆ ☆

**Saturday Evening, August 13**

HANDEL Suite from "The Water Music"  
CHOPIN Piano Concerto in E minor  
(GARY GRAFFMAN)  
COPLAND Symphony No. 1  
Conductor: CHARLES MUNCH

☆ ☆

**Sunday Afternoon, August 14**

BERLIOZ The Damnation of Faust  
(Chorus and Soloists)  
Conductor: CHARLES MUNCH

SEVENTY-NINTH SEASON

NINETEEN HUNDRED FIFTY-NINE-SIXTY

# Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 22, at 2:15 o'clock

SATURDAY EVENING, APRIL 23, at 8:30 o'clock

MARTINON ..... Prelude and Toccata  
(First performance)

BLACKWOOD ..... \*Symphony No. 1  
I. Andante maestoso; Non troppo allegro, ma con spirito  
II. Andante comodo  
III. Scherzo: Allegretto grotesco — Molto rigoroso il tempo  
IV. Andante sostenuto

## INTERMISSION

BRAHMS ..... \*Symphony No. 2, in D major, Op. 73  
I. Allegro non troppo  
II. Adagio non troppo  
III. Allegretto grazioso, quasi andantino  
IV. Allegro con spirito



### Martinon Premiere

Jean Martinon's Prelude and Toccata will have its world premiere at the Boston Symphony Orchestra's final concerts of its 79th season on Friday afternoon, April 22, at 2:15, and Saturday evening, April 23, at 8:30. Charles Munch will conduct the concerts which will also include the Symphony No. 1 by Easley Blackwood, a former student at the Berkshire Music Center and winner of the American International Music Fund Recording Award, and Brahms' Symphony No. 2.

## Munch, Symphony End Season; Martinon Score Has Premiere

THE BOSTON SYMPHONY ORCHESTRA

performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 24th and final program of the 79th season. Charles Munch, music director, conducted the first performance of the Prelude and Toccata, Op. 50, by Jean Martinon; the Symphony No. 1 by Easley Blackwood, and Brahms' Symphony No. 2, in D major.

By CYRUS DURGIN

Charles Munch and the Bos-

ton Symphony Orchestra gave the last Friday concert of the season, yesterday afternoon. Tonight, all will be concluded with the D major jubilations of Brahms' Second Symphony. By Monday afternoon, Orchestra and conductor will be in the air en route to the Far East.

The Friday audience had burst into frenetic applause well before Dr. Munch cut off the D major chord which ends the Brahms Symphony. A second later, cheers were sounding in Symphony Hall, Dr. Munch bowing and beaming, shaking hands with Messrs. Burgin and Krips amid the standing Orchestra.

The tribute was deserved. Dr. Munch had conducted a powerful performance of this popular work, one that was clear and proportioned, rich in tone and tidy in detail, and not too fast

until about the last 25 bars of the coda. The very end was a genuine rouser.

No doubt another if less happy reason for the ovation was that Brahms was the only Old Familiar upon a program two-thirds devoted to "that awful modern music." The bearded third of the Three B's must have served as palliative after the astringent qualities of Easley Blackwood, and the fearsome blare and thump of Jean Martinon's Prelude and Toccata.

The last-named, dedicated to Charles Munch, was a first performance. Sketched in 1959 and finished in the orchestration only since the turn of the year, Martinon's score has its fascinations, but I fear they will appeal mostly to other musicians.

The music, upon first acquaintance, sounds highly complex, both in rhythms and intense dissonance.

It is a continuous and solid instrumental texture, everything integrated with everything else. It has the strength of a giant and a pulse faster and stronger than, I suspect, Dr. Paul Dudley White will find in a whale. Martinon is an excellent musician, yet the prospects for his Prelude and Toccata making hosts of receptive friends do not seem bright.

Easley Blackwood, who became an old man of 27 day before yesterday, wrote his First Symphony when he was 22. It still impresses this chronicler as remarkable, not merely because of its creator's youth, but as music of purpose and achievement; clear in structure and facture, as much of heart as head, and notably well written for his orchestra. It will be interesting to learn of its reception at the Boston Symphony concerts in the Far East.

So, the 79th season is over, making a void for a time, and leaving this chronicler as a Melancholy Jacques to observe in the words of Robert Frost, "Nothing gold can stay."

### Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 24th program of the 79th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Prelude and Toccata ..... Martinon  
Symphony No. 1 ..... Blackwood  
Symphony No. 2, in D major, Op. 73 ..... Brahms

By ROBERT TAYLOR

The final concert of the Boston Symphony season is traditionally a time of mingled nostalgia and regret, of coming full circle, of the pangs of departure. Yesterday the final concert also proved a distinct anticlimax to an otherwise enlivening 79th season.

It is a sad duty to record this, since the orchestra and Charles Munch, on the eve of a tour through the Far East, displayed the consummate musicianship associated with the BSO hallmark. But the program, surely the most flaccid of the year, allowed scant chance for the magic of communication to take place.

The most striking item was a first performance—the Prelude and Toccata, Op. 50, by Jean Martinon, dedicated to "Charles Munch, mon ami et mon maitre." While one endorsed the sentiment, the score itself did not bear out its resolve. I found it clumsily orchestrated, repetitive, dense, crammed with echoes of other composers and full of adopted mannerisms. In short, not to my liking.

### Strict in Form

The method is straightforward enough, strict in form, tonal in character. A prelude states the thematic material, striding toward a tumultuous, brassy close, which, in turn, introduces the Toccata, where the themes are heard fragmentarily. The composer, however, has weighted his orchestra so that the strings are all but obliterated; the instrumental doublings lend both sections a viscous texture; and the themes are undistinguished. Passages from Wagner, a snarling dissonance from Strauss, a touch of Roussel and various elements from the post-romantic Germans are also in evidence.



The same derivative influence cloaks Easley Blackwood's Symphony No. 1, though more logically, for Mr. Blackwood is a promising young composer of 22 here, whereas Mr. Martinon is a promising young composer of 50. I thought the Symphony No. 1 considerably more piquant than the Prelude and Toccata, more vigorous and less timid.

The sound of the work is similar to the Martinon, which caused a coloristic sameness in the first two-thirds of the program. Yet, if it's possible to detect a certain fussiness in the excessive pedal point of the writing, the symphony is constructed well and discloses sombre beauties here and there, particularly in the Mahler-like last movement.

### Coterie Music

This was the third time Symphony audiences have heard the Blackwood in two years. Granted that it bulks large in the development of young talent, advances the cause of modernity, the score, after all, is not of imperishable quality. One wonders what the Japanese will think (the piece is prominently featured on the tour), because the Symphony No. 1 is essentially coterie music, destined to be appreciated, at best, by a tiny intellectual audience, and far from characteristic of American musical modes in its bland international borrowings.

Following the contemporary deluge, it was a relief to relax with the Brahms Second. The performance was on the whole, effective, but stressed excitement rather than the cool, singing thematic development of Brahms' poetic spirit. What I missed in Dr. Munch's reading was delicate clarity. The uneven dynamic contrasts made feverish poetry, yet the unorthodox approach could not be denied in terms of spectacular, spacious brilliance. To me it was

an appealing if rather capricious treatment.

The Orchestra will depart Monday, as scheduled, for Japan. It was announced yesterday that two Formosan concerts (April 29-30) will replace the Korean appearances, cancelled due to political disorders. Mme Chiang Kai-Shek is expected to sponsor the first. Thus the curtain closes on the 79th season, and—despite these strictures of mine—with mingled nostalgia and regret. We shall miss Dr. Munch and the Symphony, but good-bye means only Sayonara, happily.

## Martinon's Toccata Heard In Its First Performance

CSM

By Harold Rogers April 23, 1960

Tonight the Boston Symphony will play the final concert of its 79th season, and Monday all but 12 of its members will fly to Tokyo. As has been announced, the orchestra's two concerts for Seoul were cancelled by the United States Embassy owing to the present strife in Korea. Arrangements were concluded yesterday, however, to replace these concerts by two in Formosa.

They will be held in the Taipei City Hall. It has not yet been confirmed, though it appears likely, that one concert will be held under the patronage of Mme Chiang Kai-shek. Thus will begin the orchestra's first Far Eastern tour that will also take the musicians, Charles Munch, Pierre Monteux, and Aaron Copland to Japan, the Philippines, Australia, and New Zealand.

Dr. Munch opened the Symphony Hall concert yesterday afternoon with the first Boston performance of Jean Martinon's Prelude and Toccata, Op. 50. It is dedicated to Dr. Munch, "mon amie et mon maitre," and it is an expansive kind of overture that keeps both the musicians and one's ears extremely busy.

The chords splay out over the tonal spectrum, creating plangent harmonies; the mood might be called neo-romantic, despite snorting brasses and rattling percussionists that keep the atmosphere well ruffled in a non-romantic way. Though indeed startling as an opening selection, it is filled with entertaining qualities that surely communicated to those whose ears have mastered the comparatively simple problems of the post-impressionists. Perhaps Dr. Munch chose to give us a taste of overtures to come.

He continued with Easley Blackwood's Symphony No. 1, a piece of programing that might strike seasoned symphony-goers as a trifle odd. This was the third time we have heard it in two years, and this time it has turned up at the final concert of the season.

But Dr. Munch doubtless has his reasons, the main one being that the symphony is a good one. It is so good, in fact, that it sounds better with each hearing; and this is more than one can say for many new works these

days. Considering that Mr. Blackwood composed it when he was only 22, perhaps we can take heart in an assumption that the age of young musical geniuses did not terminate with Brahms.

In our day, however, we have been too disillusioned by the brilliant youngster who cannot sustain an inspirational flow into his maturer years. We will certainly expect Mr. Blackwood to uphold the extraordinarily high standards he set for himself at the outset, though if he turns out but one symphony that lives, as did Cesar Franck, he will have done much.

Dr. Munch turned to Brahms for the concluding work — the Symphony No. 2 in D major. There was a general sense of relaxation throughout the hall as the listeners seemed to feel, together with Pippa, that "God's in his heaven: All's right with the world."

And all went well with the Brahms, too, as Dr. Munch was caught up in the verve of this masterwork. (What poignant rubatos he took in the Adagio!) Much as most of us may have appreciated the Martinon and Blackwood, we willingly took refuge in the singing, soaring melodies of Brahms, his throbbing three-against-two, his deep spiritual insights.





**IN FINAL CONCERT OF SEASON**—Charles Munch, left, music director, who will conduct the final Channel 2 Boston Symphony concert of the season Tuesday night at 8:30, and William Pierce, who will give commentary on program.

## Symphony To Conclude Ch. 2 Series

The final live full-length Boston Symphony Orchestra telecast of the current concert season will be presented Tuesday evening at 8:30 on Channel 2. The program, direct from Sanders Theatre, Harvard University, will be broadcast simultaneously on WGBH-FM.

Charles Munch, music director, will conduct Handel's Suite from the Water Music; Piston's Symphony No. 6 and Brahms, Symphony No. 2.

The concert concludes WGBH-TV's fifth season of monthly live full-length telecasts of Boston Symphony Orchestra concerts. The performances are recorded for nationwide distribution on the National Educational Television network through the National Educational Television and Radio Center.

## PRELUDE AND TOCCATA, Op. 50

By JEAN MARTINON

Born in Lyons, France, January 10, 1910

Sketched in 1959 and orchestrated in the present year, this work is dedicated "à Charles Munch, mon ami et mon maître."

The following orchestra is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, piano, triangle, cymbals and suspended cymbal, snare drum, bass drum, gong, rattle.

**T**HE Prelude, maestoso, in full orchestral scoring, sets forth thematic material for the main part of the work, the Toccata, which follows without break (allegro maestoso). The prelude, in 4/4, reaches *fff* and subsides to introduce the Toccata which begins *pp* in a triple beat with the fragment of a theme which is to figure importantly throughout. The treatment is wholly orchestral with no conspicuous solo parts — even the piano is integral to the general texture.

When Jean Martinon conducted this Orchestra as guest on March

29-30, 1957, he introduced his *Hymne à la vie*, Op. 37, which then had its first performance in this country. (The program also included Handel's Concerto Grosso for Strings, Op. 6, No. 11, Schumann's First Symphony and Stravinsky's Ballet Suite, "L'Oiseau de feu.")

Jean Martinon studied at the Conservatory in Lyons and later in the Conservatory of Paris. The violin was the instrument of his choice but composition his principal pursuit, Albert Roussel his principal "maître." He has devoted himself to conducting in recent years, notably to the *Concerts Lamoureux* in Paris, where he has conducted other orchestras. He has traveled widely as guest conductor in Europe — England, Italy, Germany, Spain, Holland, Poland. His travels have extended as far as Japan, Australia and the Americas.

Before the war, Martinon composed a *Symphoniette* (1935) and a Symphony in C major (1934-36). In the first years of the war he was a prisoner in Germany and in the *Stalag* composed a *Chant des captifs*, a choral work with narrator, based on Psalms 136 and 137 of the Vulgate. This was awarded in 1946 the *Grand Prix de Composition de la Ville de Paris*. Also in the time of his captivity he wrote *Absolve*





**IN FINAL CONCERT OF SEASON**—Charles Munch, left, music director, who will conduct the final Channel 2 Boston Symphony concert of the season Tuesday night at 8:30, and William Pierce, who will give commentary on program.

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*Domine* for men's chorus and orchestra (1940), and in a lighter vein, *Musique d'exil*, an experiment in jazz rhythms.

He wrote *Hymne à la vie* after his liberation, which took place in 1942. After the war he composed a *Concerto lyrique* for string quartet and orchestra, an "Irish" Symphony, and a *Concerto giocoso* for violin and orchestra. A String Quartet took the Béla Bartók Prize in 1948. His first venture in the field of opera is *Hécube* to a libretto of Serge Moreau based on Euripides, which has been recently staged in Strasbourg.

One wishes that there were a demonstrable, perhaps dramatic, way in which the Trustees, Doctor Munch, and the members of the Orchestra could show the depth of their appreciation to those who are members of The Friends of the Boston Symphony Orchestra.

Doctor Munch has written of the conductor and of the orchestra, likening them to "the hearth to which thousands have come for warmth and light." If the Boston Symphony Orchestra has been such a "hearth" to you, that is not only its pleasure but the only way in which its appreciation can be expressed.

Although the Orchestra's winter season will conclude with these concerts, membership in The Friends is always available to those who, again in the words of Doctor Munch, "have faith and who wish to serve music."

# Boston Symphony Orchestra

(Seventy-ninth Season, 1959-1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## PERSONNEL

### VIOLINS

Richard Burgin  
*Concert-master*  
Alfred Krips  
George Zazofsky  
Rolland Tapley  
Joseph Silverstein  
Vladimir Resnikoff  
Harry Dickson  
Gottfried Wilfinger  
Einar Hansen  
Joseph Leibovici  
Emil Kornsand  
Roger Shermont  
Minot Beale  
Herman Silberman  
Stanley Benson  
Leo Panasevich  
Sheldon Rotenberg  
Fredy Ostrovsky  
Noah Bielski

Clarence Knudson  
Pierre Mayer  
Manuel Zung  
Samuel Diamond  
William Marshall  
Leonard Moss  
William Waterhouse  
Alfred Schneider  
Victor Manusevitch  
Laszlo Nagy  
Ayrton Pinto  
Michel Sasson  
Lloyd Stonestreet  
Saverio Messina  
Melvin Bryant

### VIOLAS

Joseph de Pasquale  
Jean Cauhapé  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Robert Karol  
Reuben Green  
Bernard Kadinoft  
Vincent Mauricci  
John Fiasca  
Earl Hedberg

### CELLOS

Samuel Mayes  
Alfred Zighera  
Jacobus Langendoen  
Mischa Nieland  
Karl Zeise  
Martin Hoherman  
Bernard Parronchi  
Richard Kapuscinski  
Robert Ripley  
Winifred Winograd  
Louis Berger  
John Sant Ambrogio

### BASSES

Georges Moleux  
Henry Freeman  
Irving Frankel  
Henry Portnoi  
Henri Girard  
John Barwicki  
Leslie Martin  
Ortiz Walton

### FLUTES

Doriot Anthony Dwyer  
James Pappoutsakis  
Phillip Kaplan

### PICCOLO

George Madsen

### OBOES

Ralph Gomberg  
Jean de Vergie  
John Holmes

### ENGLISH HORN

Louis Speyer

### CLARINETS

Gino Cioffi  
Manuel Valerio  
Pasquale Cardillo  
*E♭ Clarinet*

### BASS CLARINET

Rosario Mazzeo

### BASSOONS

Sherman Walt  
Ernst Panenka  
Theodore Brewster

### CONTRA BASSOON

Richard Plaster

### HORNS

James Stagliano  
Charles Yancich  
Harry Shapiro  
Harold Meek  
Paul Keaney  
Osbourne McConathy

### TRUMPETS

Roger Voisin  
Armando Ghitalla  
André Come  
Gerard Goguen

### TROMBONES

William Gibson  
William Moyer  
Kauko Kahila  
Josef Orosz

### TUBA

K. Vinal Smith

### TIMPANI

Everett Firth  
Harold Farberman

### PERCUSSION

Charles Smith  
Harold Thompson  
Arthur Press

### HARPS

Bernard Zighera  
Olivia Luetcke

### PIANO

Bernard Zighera

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## ANNOUNCEMENT

80TH SEASON, 1960-1961

## SYMPHONY HALL

*Boston Symphony Orchestra*CHARLES MUNCH, *Music Director*RICHARD BURGIN, *Associate Conductor*

24 FRIDAY AFTERNOON CONCERTS

24 SATURDAY EVENING CONCERTS

9 TUESDAY EVENING CONCERTS

6 SUNDAY AFTERNOON CONCERTS

from October 7 to April 29

GUEST CONDUCTORS AND SOLOISTS  
TO BE ANNOUNCED

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SEASON TICKET OFFICE

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BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	Symphony No. 1	LM-2352*
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorcerer	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	Symphony No. 2	LM-2352*
IBERT	"Escales" (Ports of Call)	LM-2111*
D'INDY	Symphony on a Mountain Air	
	(HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN-MONTEUX)	LM-1760
MAHLER	"Kindertotenlieder" and "Lieder eines fahrenden Gesellen" (MAUREEN FORRESTER)	LM-2371*
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet	
	(GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
ROUSSEL	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	"Bacchus et Ariane" Suite	LM-6113
	Havanaise (KOGAN-MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet"	
	Overtures	
	Symphony No. 4	LM-2043
	Symphony No. 5 (MONTEUX)	LM-1953
	Serenade for Strings	LM-2239*
	Violin Concerto (SZERYNG)	LM-2105*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2363*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2255*
		LM-2109

\* Also a stereophonic recording.



WORKS PERFORMED AT THIS SERIES OF  
CONCERTS DURING THE SEASON 1959-1960

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AMIROV: Kyurdi-Ovshari Mugami	VI November 13-14	329
BACH: Brandenburg Concerto No. 6, in B-flat major, for Strings	III October 16-17	137
Violin Concerto No. 1, in A minor (ISAAC STERN)	V November 6-7	265
Suite No. 3, in D major, for Orchestra	XXI April 1-2	1289
Cantata No. 4, "Christ lag in Todesbanden"	XXIII April 14, 16	1417
BARBER: Medea's Meditation and Dance of Vengeance, Op. 23a	IV October 30-31	210
BEETHOVEN: Symphony No. 5, in C minor, Op. 67	XIV January 29-30	878
Symphony No. 2, in D major, Op. 36	XVI February 12-13	969
Suite from "Die Geschöpfe des Prometheus," Ballet, Op. 43	XVIII March 4-5	1097
Overture to "Leonore" No. 3, Op. 72	XIX March 11-12	1161
Symphony No. 3, in E-flat major, "Eroica," Op. 55	XXII April 8-9	1353
BERG: Concerto for Violin and Orchestra (ISAAC STERN)	V November 6-7	278
BERLIOZ: Fantastic Symphony, Op. 14a	XX March 18-19	1262
BLACKWOOD: Symphony No. 1	XXIV April 22-23	1486
BRAHMS: Symphony No. 1, in C minor, Op. 68	VII November 27-28	432
Symphony No. 2, in D major, Op. 73	XXIV April 22-23	1506
BRUCKNER: Symphony No. 5, in B-flat major	X December 24, 26	585
CHOPIN: Piano Concerto in E minor, Op. 11 (GARY GRAFFMAN)	XIX March 11-12	1172
COPLAND: Orchestral Suite from the Opera, "The Tender Land"	VI November 13-14	342
First Symphony	XI January 1-2	694
DELLO JOIO: Variations, Chaconne and Finale	XX March 18-19	1240
DIAMOND: Rounds for String Orchestra	XI January 1-2	686

DURANTE: Concerto for Strings, in F minor, No. 1 (Edited by Adriano Lualdi)	IV October 30-31	201
DUTILLEUX: Symphony No. 2, for Large Orchestra and Chamber Orchestra	IX December 11-12	532
DVOŘÁK: Concerto for Cello, in B minor, Op. 104 (GREGOR PIATIGORSKY)	XV February 5-6	952
FAURÉ: Prelude to "Pénélope"	IX December 11-12	521
Ballade, for Piano and Orchestra, Op. 19 (NICOLE HENRIOT-SCHWEITZER)	XXI April 1-2	1334
FRANCK: "Le Chasseur maudit," Symphonic Poem	II October 9-10	116
"Variations symphoniques" for Piano and Orchestra (JORGE BOLET)	II October 9-10	114
HANDEL: Suite for Orchestra, from "The Water Music" (Arranged by Sir Hamilton Harty)	XX March 18-19	1225
HARRIS: Symphony No. 3 (in one movement)	VII November 27-28	429
HAYDN: Symphony No. 100, in G major, "Military"	II October 9-10	73
Symphony in C minor, No. 95	XI January 1-2	666
Symphony in E-flat, No. 99	XII January 8-9	713
HINDEMITH: Pittsburgh Symphony	XIII January 15-16	780
Konzertmusik for String and Brass Instruments, Op. 50	XVII February 26-27	1033
HONEGGER: Symphony No. 2, for String Orchestra	XVIII March 4-5	1141
KABALEVSKY: Concerto for Cello and Orchestra, Op. 49 (SAMUEL MAYES)	VI November 13-14	361
KIRCHNER: Toccata for Strings, Solo Winds and Percussion	XV February 5-6	916
KHRENNIKOV: Symphony No. 1, Op. 4	VI November 13-14	366
LA MONTAINE: Concerto for Piano and Orchestra, Op. 9 (JORGE BOLET)	II October 9-10	82
LOEFFLER: "A Pagan Poem" (After Virgil), Op. 14	VIII December 4-5	498
LOPATNIKOFF: Music for Orchestra, Op. 39	XIV January 29-30	841
MAHLER: Adagio and Allegretto moderato ("Purgatorio") from the Tenth Symphony (Posthumous)	VIII December 4-5	478



Symphony in D major, No. 1	XII	January 8-9	752
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MARTINON: Prelude and Toccata	XXIV	April 22-23	1481
MARTINU: "The Parables"	I	October 2-3	20
Fantasia Concertante for Piano and Orchestra (MARGRIT WEBER)	XVIII	March 4-5	1106
MENDELSSOHN: Symphony No. 3, in A minor, "Scottish," Op. 56	V	November 6-7	304
Capriccio brillante, for Piano and Orchestra, Op. 22 (GARY GRAFFMAN)	XIX	March 11-12	1205
MESSIAEN: "L'Ascension," Four Symphonic Meditations	VII	November 27-28	404
MOEVS: "Attis," for Orchestra with Chorus and Tenor Solo	XVI	February 12-13	998
MOUSSORGSKY: "Pictures at an Exhibition," Piano Pieces (Arranged for Orchestra by Maurice Ravel)	X	December 24, 26	621
MOZART: Symphony No. 38, in D major, "Prague," K. 504	I	October 2-3	9
Violin Concerto No. 4, in D major, K. 218 (JOSEPH SILVERSTEIN)	III	October 16-17	146
Piano Concerto in E-flat, K. 271 ("Jeunehomme Concerto") (ANIA DORFMANN)	IX	December 11-12	550
Symphony No. 39, in E-flat major, K. 543	XV	February 5-6	905
Requiem Mass, in D minor, K. 626	XXIII	April 14, 16	1447
PISTON: Symphony No. 6	XXI	April 1-2	1337
PURCELL: Fantasias for Strings	XI	January 1-2	649
RAVEL: "Tzigane," for Violin and Orchestra (JOSEPH SILVERSTEIN)	III	October 16-17	168
"Daphnis et Chloé," Ballet, Suite No. 2	IX	December 11-12	554
Concerto for Piano and Orchestra (NICOLE HENRIOT-SCHWEITZER)	XXI	April 1-2	1294
RESPIGHI: "Fountains of Rome," Symphonic Poem	XXII	April 8-9	1382
ROUSSEL: Symphony No. 4, Op. 53	III	October 16-17	180
"Bacchus et Ariane," Suite No. 2, Op. 43	XIX	March 11-12	1208

SCHUBERT: Symphony in B minor, "Unfinished"	VIII	December 4-5	457
Symphony No. 2, in B-flat major	XIII	January 15-16	809
SCHUMAN: New England Triptych; Three Pieces for Orchestra after William Billings	XI	January 1-2	672
SCHUMANN: Symphony No. 1, in B-flat major, Op. 38	I	October 2-3	46
SIBELIUS: Concerto for Violin and Orchestra, in D minor, Op. 47 (RUGGIERO RICCI)	XIV	January 29-30	846
STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20	VII	November 27-28	393
"Tod und Verklärung," Tone Poem, Op. 24	XII	January 8-9	722
Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner - in Rondo form, Op. 28	XXII	April 8-9	1389
STRAVINSKY: Suite from the Ballet, "L'Oiseau de feu"	XIII	January 15-16	818
TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36	IV	October 30-31	240
WAGNER: Prelude to "Die Meistersinger von Nürnberg"	IV	October 30-31	218
Overture to "Tannhäuser"	XIII	January 15-16	777
Excerpts from Act III, "Die Meistersinger von Nürnberg"	XVIII	March 4-5	1142

#### GUEST CONDUCTORS

RICHARD BURGIN (Associate Conductor): December 24, 26; February 12-13; February 26-27. Sketch . . . . .	579
AARON COPLAND: January 1-2.	
PIERRE MONTEUX: April 8-9.	
EUGENE ORMANDY: November 27-28. Sketch . . . . .	387
THOMAS SCHIPPERS: October 30-31. Sketch . . . . .	195
WILLIAM STEINBERG: January 8-9; January 15-16. Sketch . . . . .	707
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DMITRI KABALEVSKY: November 13-14. Sketch . . . . .	364
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WORKS PERFORMED FOR THE FIRST TIME  
IN THE FRIDAY-SATURDAY SERIES

AMIROV	Kyurdi-Ovshari Mugami
DURANTE	Concerto for Strings, in F minor, No. 1 (Edited by Adriano Lualdi)
DUTILLEUX	*Symphony No. 2, for Large Orchestra and Chamber Orchestra
FAURÉ	Ballade, for Piano and Orchestra, Op. 19
HINDEMITH	Pittsburgh Symphony
KHRENNIKOV	Symphony No. 1, Op. 4
KIRCHNER	Toccata for Strings, Solo Winds and Percussion
LA MONTAINE	Concerto for Piano and Orchestra, Op. 9
LOPATNIKOFF	Music for Orchestra, Op. 39
MARTINON	*Prelude and Toccata
MARTINU	Fantasia Concertante for Piano and Orchestra
MENDELSSOHN	Capriccio brillante, for Piano and Orchestra, Op. 22
MESSIAEN	"L'Ascension," Four Symphonic Meditations
MOEVS	*"Attis," for Orchestra with Chorus and Tenor Solo
PURCELL	Fantasias for Strings
SCHUMAN	New England Triptych; Three Pieces for Orchestra after William Billings

\* First performance.

NUMERICAL SUMMARY OF WORKS PERFORMED

Works by Beethoven, Mozart — 5; Bach — 4; Haydn, Mahler, Ravel, Strauss, Wagner — 3; Brahms Copland, Fauré, Franck, Hindemith, Martinu, Mendelssohn, Roussel, Schubert, Tchaikovsky — 2; Amirov, Barber, Berg, Berlioz, Blackwood, Bruckner, Chopin, Dello Joio, Diamond, Durante, Dutilleux, Dvořák, Handel, Harris, Honegger, Kabalevsky, Kirchner, Khrennikov, La Montaine, Loeffler, Lopatnikoff, Martinon, Messiaen, Moevs, Moussorgsky, Piston, Purcell, Respighi, Schuman, Schumann, Sibelius, Stravinsky — 1 each. Total: 81 works by 50 composers.

ARTISTS WHO HAVE APPEARED AS SOLOISTS

JORGE BOLET (La Montaine: Concerto for Piano and Orchestra; Franck: "Variations symphoniques"). October 9-10. Sketch . . . . .	68
ANIA DORFMANN (Mozart: Piano Concerto in E-flat). December 11-12. Sketch . . . . .	515
GARY GRAFFMAN (Chopin: Piano Concerto in E minor; Mendelssohn: Capriccio brillante). March 11-12. Sketch . . . . .	1155
NICOLE HENRIOT-SCHWEITZER (Fauré: Ballade; Ravel: Concerto for Piano and Orchestra). April 1-2. Sketch . . . . .	1284
SAMUEL MAYES (Kabalevsky: Concerto for Cello and Orchestra). November 13-14. Sketch . . . . .	324
GREGOR PIATIGORSKY (Dvořák: Cello Concerto in B minor). February 5-6. Sketch . . . . .	900
*RUGGIERO RICCI (Sibelius: Violin Concerto in D minor). January 29-30. Sketch . . . . .	836
JOSEPH SILVERSTEIN (Mozart: Violin Concerto in D major; Ravel: "Tzigane"). October 16-17. Sketch . . . . .	131
ISAAC STERN (Bach: Violin Concerto in A minor; Berg: Concerto for Violin and Orchestra). November 6-7. Sketch . . . . .	259
*MARGRIT WEBER (Martinu: Fantasia Concertante for Piano and Orchestra). March 4-5. Sketch . . . . .	1092

\* First appearance with the Boston Symphony Orchestra.

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

<i>Choruses:</i>	CHORUS PRO MUSICA, ALFRED NASH PATTERSON, Conductor (Mahler: Symphony No. 2)
	HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, ELLIOT FORBES, Conductor (Moevs: "Attis")
	NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Conductor (Bach: Cantata No. 4, "Christ lag in Todesbanden"; Mozart: Requiem)
<i>Sopranos:</i>	NANCY CARR (Mahler: Symphony No. 2)
	SARAMAE ENDICH (Mozart: Requiem)
<i>Contraltos:</i>	EUNICE ALBERTS (Mahler: Symphony No. 2)
	BETTY ALLEN (Mozart: Requiem)



**Tenors:** \*CHARLES K. L. DAVIS (Mozart: Requiem)  
 \*ROBERT PRICE (Moevs: "Attis")  
**Bass:** MAC MORGAN (Mozart: Requiem)  
**English Horn:** LOUIS SPEYER (Loeffler: "A Pagan Poem")  
**Piano:** BERNARD ZIGHERA (Loeffler: "A Pagan Poem")

\* First appearance with the Boston Symphony Orchestra.

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### PENSION FUND

At the 125th Pension Fund concert, in honor of Pierre Monteux's 85th birthday, Mr. Monteux conducted Beethoven's Ninth Symphony on Wednesday, April 6, the Chorus Pro Musica and the following soloists assisting: Eleanor Steber, soprano; Freda Gray-Massé, alto; John McCollum, tenor; David Laurent, bass. Mr. Monteux opened the concert with the "Haffner" Symphony of Mozart.

Seven regular Open Rehearsals at Symphony Hall during the season past (November 5, December 10, January 3, February 11, February 25, March 10, April 13) and three extra Open Rehearsals (February 5, March 3, April 21) benefited the Pension Fund.

The six Saturday morning rehearsals of the Berkshire Festival were open to the public for the benefit of the Pension Fund.

### MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 26th annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on Wednesday, November 4, 1959 at 4:00 o'clock. Henry A. Laughlin, Chairman of the Friends, addressed the meeting, after which the Orchestra played "Le Chasseur maudit" of Franck. Dr. Munch and the trustees received the members at tea.

### PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six Sunday concerts were given in Symphony Hall on Sunday afternoons. WILLIAM STEINBERG conducted the concert on January 10 and RICHARD BURGIN on February 28.

November 8. BACH: Violin Concerto No. 1, in A minor (ISAAC STERN); BERG: Concerto for Violin and Orchestra (ISAAC STERN); MENDELSSOHN: Symphony No. 3, in A minor, "Scottish," Op. 56.

January 10. HAYDN: Symphony in E-flat, No. 99; STRAUSS: "Tod und Verklärung," Tone Poem, Op. 24; MAHLER: Symphony in D major, No. 1.

January 31. SCHUBERT: Symphony in B minor, "Unfinished"; SIBELIUS: Concerto for Violin and Orchestra, in D minor, Op. 47 (RUGGIERO RICCI); BEETHOVEN: Symphony No. 5, in C minor, Op. 67.



February 28. BEETHOVEN: Symphony No. 2, in D major, Op. 36; TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64.

March 13. BEETHOVEN: Overture to "Leonore" No. 3, Op. 72; CHOPIN: Piano Concerto in E minor, Op. 11 (GARY GRAFFMAN); MENDELSSOHN: Capriccio brillante, for Piano and Orchestra, Op. 22 (GARY GRAFFMAN); ROUSSEL: "Bacchus et Ariane," Suite No. 2, Op. 43.

April 3. BACH: Suite No. 3, in D major, for Orchestra; PISTON: Symphony No. 6; FAURÉ: Ballade, for Piano and Orchestra, Op. 19 (NICOLE HENRIOT-SCHWEITZER); RAVEL: Concerto for Piano and Orchestra (NICOLE HENRIOT-SCHWEITZER).

#### PROGRAMS OF THE TUESDAY EVENING SERIES

Nine Symphony concerts were given in Symphony Hall on Tuesday evenings. WILLIAM STEINBERG conducted the concert on January 12, RICHARD BURGIN on March 1.

October 6. MOZART: Symphony No. 38, in D major, "Prague," K. 504; COPLAND: Party Scene and Finale from the Opera, "The Tender Land"; BEETHOVEN: Symphony No. 5, in C minor, Op. 67.

November 10. BACH: Violin Concerto No. 1, in A minor (ISAAC STERN); BERG: Concerto for Violin and Orchestra (ISAAC STERN); MENDELSSOHN: Symphony No. 3, in A minor, "Scottish," Op. 56.

December 8. SCHUBERT: Symphony in B minor, "Unfinished"; MOZART: Piano Concerto No. 24, in C minor, K. 491 (CLAUDE FRANK); MAHLER: Adagio and Allegretto moderato ("Purgatorio") from the Tenth Symphony (Posthumous).

December 22. FAURÉ: Prelude to "Pénélope"; DUTILLEUX: Symphony No. 2, for Large Orchestra and Chamber Orchestra; FRANCK: "Le Chasseur maudit," Symphonic Poem; RAVEL: "Daphnis et Chloé," Ballet, Suite No. 2.

January 12. HAYDN: Symphony in E-flat, No. 99; BARBER: Souvenirs, Ballet Suite, Op. 28; MAHLER: Symphony in D major, No. 1.

February 9. MOZART: Symphony No. 39, in E-flat major, K. 543; KIRCHNER: Toccata for Strings, Solo Winds and Percussion; DVOŘÁK: Concerto for Cello, in B minor, Op. 104 (GREGOR PIATIGORSKY).

March 1. HINDEMITH: Konzertmusik for String and Brass Instruments, Op. 50; HARRIS: Symphony No. 3 (in one movement); TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64.

March 15. BEETHOVEN: Overture to "Leonore" No. 3, Op. 72; SCHUBERT: Symphony No. 2, in B-flat major; HONEGGER: Symphony No. 2, for String Orchestra; WAGNER: Excerpts from Act III, "Die Meistersinger von Nürnberg."

April 19. BEETHOVEN: Symphony No. 3, in E-flat major, "Eroica," Op. 55; BARBER: Medea's Meditation and Dance of Vengeance, Op. 23a; DEBUSSY: "La Mer," Three Orchestral Sketches.

#### CONCERTS OUTSIDE BOSTON

Six Tuesday evening concerts in Sanders Theatre, Harvard University, Cambridge: November 3, December 1 (CLAUDE FRANK), January 5 (AARON COPLAND, Conductor), February 2 (RUGGIERO RICCI), March 8, April 12.

Five Tuesday evening concerts in the Veterans Memorial Auditorium, Providence: October 13, November 24, December 29 (RICHARD BURGIN, Conductor), February 23, April 5 (NICOLE HENRIOT-SCHWEITZER).

Ten concerts in Carnegie Hall, New York City (5 Wednesday evenings and 5 Saturday afternoons): November 18 (SAMUEL MAYES), November 21 (SAMUEL MAYES); December 16 (ANIA DORFMANN), December 19 (CLAUDE FRANK); January 20 (WILLIAM STEINBERG, Conductor), January 23 (WILLIAM STEINBERG, Conductor); February 17 (RUGGIERO RICCI), February 20 (GREGOR PIATIGORSKY); March 23, March 26 (GARY GRAFFMAN).

Five Friday evening concerts in the Brooklyn Academy of Music: November 20, December 18 (CLAUDE FRANK), January 22 (WILLIAM STEINBERG, Conductor), February 19 (GREGOR PIATIGORSKY), March 25 (GARY GRAFFMAN).

Concerts in other cities: Utica, October 19; Syracuse, October 20 (SAMUEL MAYES); Rochester, October 21; Toledo, October 22; Detroit, October 23; Ann Arbor, October 24 (SAMUEL MAYES) and October 25; Northampton, November 16; New Haven, November 17 and March 22; Englewood, November 19; Washington, December 17 and February 18; Newark, January 19 (WILLIAM STEINBERG, Conductor); Baltimore, January 21 (WILLIAM STEINBERG, Conductor); Storrs, February 15 (RUGGIERO RICCI); New London, February 16 (RUGGIERO RICCI); Hartford, March 21; Philadelphia, March 24 (GARY GRAFFMAN).

#### POP CONCERTS

The 74th season of concerts by the Boston Pops Orchestra, Arthur Fiedler, Conductor, was given in Symphony Hall from April 28 to June 27.

#### ESPLANADE CONCERTS

The 31st consecutive season of Esplanade Concerts by members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial Shell with scheduled concerts on the evenings of June 28 through July 10 (omitting July 4), August 10 through 15, and Wednesday mornings on July 1 and 8 (Children's Concerts).

#### BERKSHIRE FESTIVAL, TANGLEWOOD

Six concerts by members of the Boston Symphony Orchestra, under the direction of Charles Munch, were given on Friday and Saturday evenings and Sunday afternoons of the first two weeks. The concerts on July 4, 10 and 11 were performed in the Shed. The other concerts were performed in the Theatre-Concert Hall.

July 3. BACH: Brandenburg Concerto No. 3, in G major; Suite No. 2, in B minor, for Flute and Strings (Doriot Anthony Dwyer); Musical Offering; Cantata No. 50, "Nun ist das Heil und die Kraft" (Festival Chorus).

July 4. BACH: Suite No. 4, in D major; Clavier Concerto in F minor, No. 5 (Lukas Foss); Concerto for Three Claviers, in D minor, No. 1 (Lukas Foss, Ralph Berkowitz, Bernard Zighera); Clavier Concerto in D minor, No. 1 (Lukas Foss); Concerto for Three Claviers, in C major, No. 2 (Lukas Foss, Ralph Berkowitz, Bernard Zighera).

July 5. BACH: Brandenburg Concerto No. 6, in B-flat major; Cantata No. 51, "Jauchzet Gott in allen Landen" (Bethany Beardslee, Roger Voisin); Concerto for Violin and Oboe, in D minor (Ruth Posselt, Ralph Gomberg); Suite No. 3, in D major.



July 10. MOZART: Overture to "Don Giovanni"; Piano Concerto in G major, K. 453 (Nicole Henriot-Schweitzer); Divertimento in B-flat major, for Strings and Two Horns, K. 287; Symphony No. 35, in D major, "Haffner," K. 385.

July 11. MOZART: Symphony No. 39, in E-flat major, K. 543; Symphony No. 40, in G minor, K. 550; Symphony No. 41, in C major, "Jupiter," K. 551.

July 12. MOZART: Symphony No. 38, in D major, "Prague," K. 504; Requiem Mass, in D minor, K. 626 (Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm, Festival Chorus).

Twelve concerts by the Boston Symphony Orchestra, eight under the direction of Charles Munch, were given in the Shed on Friday and Saturday evenings and Sunday afternoons of the last four weeks. Pierre Monteux conducted on July 19 and 24, August 1 and 8.

July 17. BERLIOZ: "The Corsaire" Overture, Op. 21; MARTINU: "The Parables"; TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74.

July 18. WEBER: Overture to "Oberon"; FOSS: Symphony of Chorales (Lukas Foss, conducting); TCHAIKOVSKY: Violin Concerto in D major, Op. 35 (Isaac Stern).

July 19. RIMSKY-KORSAKOV: Introduction and Wedding March from "Le Coq d'Or"; DEBUSSY: "Prélude a l'Après-midi d'un faune"; D'INDY: Symphony for Orchestra and Pianoforte on a French Mountain Song, Op. 25 (Nicole Henriot-Schweitzer); TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64.

July 24. BACH: Passacaglia and Fugue in C minor (Orchestrated by Ottorino Respighi); BRAHMS: Violin Concerto in D major, Op. 77 (Isaac Stern); Eleven Chorale Preludes, Op. 122 (Orchestrated by Virgil Thomson); STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20.

July 25. PISTON: Symphony No. 3; BLOCH: "Schelomo," Hebrew Rhapsody for Cello and Orchestra (Samuel Mayes); BRAHMS: Symphony No. 2, in D major, Op. 73.

July 26. BRAHMS: Variations on a Theme of Haydn, Op. 56a; COPLAND: Orchestral Suite from the Opera, "The Tender Land" (Aaron Copland, conducting); BRAHMS: Piano Concerto No. 1, in D minor, Op. 15 (Rudolf Serkin).

July 31. BERLIOZ: Grande Messe des Morts, Op. 5 (John McCollum, Festival Chorus).

August 1. MENDELSSOHN: Symphony No. 4, in A major, "Italian," Op. 90; Piano Concerto No. 1, in G minor, Op. 25 (Rudolf Serkin); SCHUMANN: Manfred Overture, Op. 115; Introduction and Allegro appassionato, Concert Piece for Piano and Orchestra, Op. 92 (Rudolf Serkin); WAGNER: Prelude and "Liebestod," from "Tristan und Isolde."

August 2. TCHEREPNIN: Symphony No. 4, in E, Op. 91; MENDELSSOHN: Violin Concerto, in E minor, Op. 64 (Isaac Stern); SCHUMANN: Symphony No. 2, in C major, Op. 61.

August 7. BEETHOVEN: Symphony No. 4, in B-flat major, Op. 60; Fantasy in C minor, for Piano, Chorus and Orchestra, Op. 80 (Festival Chorus); Piano Concerto No. 4, in G major, Op. 58 (Rudolf Serkin).

August 8. BEETHOVEN: Overture to "Fidelio," Op. 72; Symphony No. 6, in F major, "Pastoral," Op. 68; Symphony No. 5, in C minor, Op. 67.

August 9. BEETHOVEN: Overture to "Coriolan," Op. 62; Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, Op. 125 (Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm, Festival Chorus).

Six chamber concerts by the following groups were given in the Theatre-Concert Hall:

- July 1. Kroll String Quartet
- July 8. New York Pro Musica
- July 15. Beaux Arts Trio of New York
- July 22. Bel Arte Trio
- July 29. Alexander Schneider, Violin and Leon Kirchner, Piano
- August 5. Kroll String Quartet

"TANGLEWOOD ON PARADE," a benefit for the Berkshire Music Center, was given on Thursday, August 6. Arthur Fiedler conducted the Boston Pops Orchestra in a Gershwin program which included "An American in Paris," Concerto in F, for Piano and Orchestra (Earl Wild), "Porgy and Bess," Rhapsody in Blue, for Piano and Orchestra (Earl Wild), and "Strike Up the Band."

On Saturday mornings, July 4, 11, 18, 25, August 1 and 8, the Rehearsals were opened to the public for the benefit of the Pension Fund.

#### BERKSHIRE MUSIC CENTER

The Seventeenth Session of the Berkshire Music Center, Charles Munch, Director, was held at Tanglewood from June 29 to August 9, 1959.

#### BROADCASTS

The Friday afternoon concerts of the Orchestra in Symphony Hall were regularly broadcast by WGBH-FM and WXHR-FM, and intermittently through the season by WAMC-FM (Albany).

The Saturday evening concerts in Symphony Hall were regularly broadcast from the beginning of the season by WGBH-FM, WCRB-AM-FM, WQXR-AM-FM (New York) and the following FM stations of the QXR Network: WXHR-FM (Boston), WTAG-FM (Worcester), WNHC-FM (New Haven), WFIL-FM (Philadelphia), WFMZ-FM (Allentown), WFLY-FM (Troy), WITH-FM (Baltimore), WBNF-FM (Binghamton), WGR-FM (Buffalo), WRRF-FM (Ithaca), WJTN-FM (Jamestown), WHDL-FM (Olean), WROC-FM (Rochester), WSYR-FM (Syracuse), WRUN-FM (Utica), WSNJ-FM (Bridgeton).

The Sunday afternoon and Tuesday evening series of the Orchestra in Symphony Hall were broadcast by WXHR (Boston). During the season WXHR broadcast every concert by the Orchestra performed in Symphony Hall.

The Tuesday evening concerts of the Orchestra in Sanders Theater, Cambridge, were broadcast on WGBH-FM and WAMC (Albany). In addition, these concerts were telecast by WGBH and WENH (Durham, N. H.) and videotaped for distribution through the National Educational Radio and Television Center to almost 50 educational TV stations in the United States.



Complete transcriptions of the Friday-Saturday concerts, as well as concerts of the Boston Pops and from the 1959 Berkshire Festival, were broadcast through the Boston Symphony Transcription Trust on the following stations: WGBH (Boston), WFMT (Chicago), WGMS (Washington), KCBH (Los Angeles), KAFE (San Francisco), KEFM (Oklahoma City), WKRC-FM (Cincinnati), WFMR (Milwaukee),

KCMF (St. Louis), WBCN (Boston), WXCN (Providence), WHCN (Hartford), WMTW (Mount Washington, N. H.), WAMC (Albany), WVCG (Miami), KFMK (Houston), WTVN (Columbus), WJR (Detroit), WLVL (Louisville), KXTR (Kansas City), KAIM (Honolulu), KRCW (Santa Barbara), KQXR (Bakersfield), KJML (Sacramento), KEYM (Santa Maria), WCRB (Boston).

Eighteen concerts of the Berkshire Festival were broadcast delayed by WGBH-FM through the Winter Season. The nine Saturday evening Pops concerts were broadcast by WGBH-FM, WCRB-AM-FM, WQXR and the QXR Network.

The Boston Pops Orchestra participated in the Voice of Firestone program on the ABC television network. Several of the concerts kinescoped by WGBH at Sanders Theater were distributed to television stations in Japan, Australia, Korea, the Philippines, and New Zealand in connection with the Far Eastern Tour.

The concerts of the Friday-Saturday series and the Berkshire Festival were tape recorded by the Voice of America for distribution to overseas broadcasting stations.

The concerts of the Orchestra in Washington were broadcast by WGMS. The concert of October 24 in Ann Arbor was broadcast, in observance of United Nations Day, by WUOM (Ann Arbor) and WFUM (Flint).

The six Saturday evening concerts of the Berkshire Festival were broadcast live by WQXR and the QXR Network. In addition, delayed broadcasts of the Festival were made by the stations noted above.

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA UNDER THE DIRECTION OF CHARLES MUNCH HAVE BEEN RELEASED SINCE MAY, 1959:

BEETHOVEN: Symphony No. 9; BERLIOZ: Requiem; BLACKWOOD: Symphony No. 1; HAIEFF: Symphony No. 2; MAHLER: "Kindertotenlieder" and "Lieder eines fahrenden Gesellen" (MAUREEN FORRESTER); MENDELSSOHN: Violin Concerto (HEIFETZ); PROKOFIEFF: Violin Concerto No. 2 (HEIFETZ); SAINT-SAËNS: Symphony No. 3; SCHUBERT: Symphony in C major (Posthumous); TCHAIKOVSKY: Violin Concerto (SZERYNG).

THE FOLLOWING WERE RECORDED UNDER THE DIRECTION OF PIERRE MONTEUX:

STRAVINSKY: Petrouchka; TCHAIKOVSKY: Symphony No. 4.

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA UNDER THE DIRECTION OF ARTHUR FIEDLER HAVE BEEN RELEASED SINCE MAY, 1959:

Music from Million Dollar Movies; Pops Christmas Party; Rhapsody in Blue; American in Paris; Slaughter on Tenth Avenue; The Song of India.

# Boston Symphony

## Off to the Far East;

*Globe. Apr 24, 1960*

## Season in Summary

By CYRUS DURGIN

When the final D major chord of Brahms' Second Symphony had ceased to sound at Symphony Hall last night, the 79th season of the Boston Symphony Orchestra was over. Early tomorrow morning, musicians and staff will board airplanes at Logan for the first flights of an eight weeks' tour in the Far East.



DURGIN



MUNCH

They will give concerts, under the batons of Charles Munch, Richard Burgin and Aaron Copland, in Japan (a month's stay), Manila, Australia and New Zealand, returning June 19.

★ ★ ★

It is time, therefore, for a here, one usually encounters a summary of the seven months series of peaks, with few valleys. Long experience results less between.

### Another Such

The season just concluded was another such, though I did feel that before Dr. Munch left upon his long mid-Winter respite of seven weeks, that the tone and ensemble of the Orchestra had been permitted to deteriorate. When Dr. Munch returned, that seemed to be corrected.

We heard more than usual of associate conductor Richard Burgin, all to the general pleasure. Mr. Burgin has become a very fine conductor, with authority and polish and a distinctive sense of interpretation. At the two pairs of concerts he had been sched-



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uled to conduct, we heard no less than the Fifth Symphony of Bruckner and the "Resurrection" Symphony of Mahler, each a comparative rarity.

When Dr. Munch was felled by influenza, Mr. Burgin took over two consecutive pairs at short notice, one of them containing the exceedingly difficult "Attis" by Robert Moevs. Burgin's work again showed his quick assimilation of a new score, and "Attis" went off very well. At least so it seemed—the score was new but wild as the Old West.

### Guest Conductors

As in 1958-59, five guest conductors had been invited. Thomas Schippers, the first, in October, exhibited his large talents to better effect than he had 18 months before. Eugene Ormandy, an old master, even made the Boston Symphony sound a good bit like the

jewels-on-purple-velvet of his own Philadelphians.

William Steinberg's brilliant debut was an outstanding event. It continued to be discussed by musical Boston weeks afterward. In the director of the Pittsburgh Symphony we encountered, as this writer said in part, one of the most gifted, sensitive and powerful masters of the baton to appear here in the past 30 years . . . a conductor whose artistic nature was shaped by the best in the 19th-century German symphonic tradition.

Taking over for a week early in January, Aaron Copland gave us a program mostly of contemporary American music, including his own, plus Purcell and Haydn. Copland conducted it in his familiar precise, angular, unaffected and rather dry fashion.

### Pierre Monteux

Last, but only so for the sake of emphasis, we once again enjoyed the presence of Pierre Monteux, who celebrated his 85th birthday by conducting a pension fund performance of Beethoven's Ninth Symphony:

This was a great, a classic performance, with the virtuoso Chorus Pro Musica, prepared by Alfred Nash Patterson, participating. Because scheduled guest Ferenc Fricsay was kept in Europe by illness, Monteux remained through that week, and gave us yet more of his mellow mastery.

The presence of the visiting Russians—Shostakovich, Khrennikov, Kabalevsky, Amirov and Dankevich—in mid-November was surely the newsiest event of the Symphony season. It was not only interesting, but rewarding to hear the First Symphony by Khrennikov, the not unfamiliar Kabalevsky Cello Concerto (with the superb Samuel Mayes as soloist), and, most especially, Amirov's Kurdish dances, real novelties, though they stuck pretty much in the same key.

Of the music, either new to Boston or receiving first performance, Jean Martinon's Prelude and Toccata, given world premiere just this week-end, came too late for consideration in this summary, which had to be prepared earlier in the week.

Of the remainder, my vote for the best goes to the distinctive and virile Toccata by Leon Kirchner, one of the American scores the Orchestra will play in the Far East.

The "Pittsburgh" Symphony

of Hindemith was striking though not of that composer's best, I believe. The Fantasia Concertante by Martinu (which introduced Swiss pianist Margrit Weber effectively) proved both conservative and Romantic for the late modernist, but pleasing.

Perhaps the most notable revival (to call it that) was the 12-tone Violin Concerto by Alban Berg. Soloist Isaac Stern clothed it in a remarkably lyrical grace and polish. Another revival which pleased me much, at least, was that of Roussel's Fourth Symphony.

Perhaps the uncompleted Tenth Symphony of Mahler hardly is a revival, but let it be taken as such, though only the adagio had been done here before. Dr. Munch deserves our thanks for letting us hear this fragmentary postscript to the symphonic career of Mahler.

# Backward Glance

*Herald - May 1, 1960*

## At BSO Season

By ROBERT TAYLOR

The Boston Symphony's season is over—81 works by 50 composers have been performed at the 79th season of Friday-Saturday concerts. Three world premiers have been presented. The Orchestra is now touring the Far East. Looking back on the season, it might be well to check the record and note its artistic returns.

### Soviet Composers

On the whole, the 79th season may be said to have offered a standard superior to most. If few of the new works proved enduring, that is the case anyhow. The Friday-Saturday series came up with a number of exciting performances. And a number of events exciting merely as novelties.

There was the afternoon with the Soviet composers, for instance, last November, in which Dmitri Kabalevsky repeated the adagio of his Cello Concerto—the first Symphony encore in a quarter of a century. That same afternoon witnessed wild scenes of jubilant acclaim as the six visiting Russians, joined by Dmitri Shostakovich, linked hands with Charles Munch.

There was the afternoon in February which saw the premiere of Robert Moevs's "Attis," a work describing dionysiac Greek ritual in percussive terms, to say the least. It ended with a fanfare of Afro-Cuban drum rhythms worthy of the advance jazz bands of the day; and the lingering echoes are probably vibrating somewhere in a distant niche of statuary.

There was the winter period in which William Steinberg, the conductor of the Pittsburgh Symphony, served three weeks as guest conductor, and in that time transmuted the Boston Symphony sound from the light,

crispy delicacy of the French school into the mellow opulence of a German orchestra. One's response was a matter of taste; yet there was no question about Mr. Steinberg's consummate musicianship, his memorable authority.

### Best Scores

The three premiers scheduled at Symphony this year turned out to be ephemeral, I think — Dutilleux's Symphony

No. 2; the Moevs; and Jean Martinon's "Prelude and Toccata." The first was the work of a talent more at home in decorative music such as the ballet than in symphonic forms; the second, for all its sturm and drang, is an extremely self-conscious affair; while the "Prelude and Toccata," was a derivative piece, poorly assembled.

To my way of thinking, the outstanding scores heard here for the first time during the 79th season were two piano concertos, by John LaMontaine and Bohuslav Martinu. The former's intricate workmanship and grace of melodic impulse were impressive; and the Martinu, stemming directly from the romantic tradition, had a wiry, brilliant strength.



I also liked Paul Hindemith's "Pittsburgh Symphony," a score distinguished by the composer's impeccable craftsmanship and rousing use of popular song in the finale. Oliver Messiaen's "L'Ascension" Meditations struck me as being a trifle too ethereal in texture, though in parts, its general ecstatic approach was most effective. And I enjoyed Schuman "New England Triptych: Three Pieces after William Billings," as an example of Schuman at his most direct, deftly employing American grass-roots material.

### Other New Works

The other new compositions seemed to me hardly worth the bother. Amirov's "Kyurdi-Ovshari Mugami," is a Bokhara rug of a work which Ippolitov-Ivanov wove with true distinction in the last century. Khrennikov's Symphony No. 1 is a typical example of Soviet realism at its worst. Kirchner's "Toccata" lacked pronounced character and Lopatnikoff's

"Music for Orchestra," was fussy and mannered.

A number of "new" old works were also heard initially—Durante's Concerto for Strings, Faure's "Ballade," and Mendelssohn's "Capriccio Brillante." Save for the Durante they are minor, though appealing.

I should have preferred to hear more Bruckner this season, a different choice of Haydn symphonies (the "Miracle" still has never been heard here) and some other personal predilections. But on the whole it's plain the year offered rewards; and that Dr. Munch did more than his duty toward contemporary composition, American and otherwise.

## \$100,000 a Year Each Willed Symphony, Fine Arts, Arboretum

By A. RAYMOND DOHERTY  
(Copyright 1960 Globe Newspaper Co.)

Three Boston institutions—the Symphony Orchestra, Museum of Fine Arts and Arnold Arboretum—have been designated recipients of one of the largest trust funds established in recent years, the Globe learned last night.

Close to \$100,000 in unrestricted monies will be distributed annually to each of the institutions from a multi-million trust fund.

For the Symphony Orchestra alone, the new income

could go a long way toward covering its annual deficit.

The bequests were made in the will of Mrs. Martha Dana Mercer of Doylestown, Pa., a former Bostonian, who died Feb. 21 at 87.

She set up the funds in memory of her mother, who was deeply interested in the three cultural organizations through most of her life, a family friend said.

The fund is being handled by the Old Colony Trust Co. of Boston.

Director Perry Rathbone of the Boston Art Museum said:

"This marvelous gift will enable us to keep pace with richer museums in the competitive market for works of arts. It will release other funds so that we can increase the salaries of our professional personnel. And it will enable us to enlarge our professional staff when we think it necessary."

## Claude Frank

CSM 12.9.59

### Pianist Praised as Soloist In Mozart's Concerto No. 24

Under the compelling hand of Charles Munch the Boston Symphony Orchestra won responsive attention last night in the third program of its Tuesday evening series in Symphony Hall. Making his Boston debut as soloist with the orchestra, Claude Frank effected an impassioned renascence of the Mozart Piano Concerto No. 24 in C minor, K. 491.

Chosen as the first selection, Schubert's Symphony in B minor, "Unfinished," radiated warmth. Mr. Munch's initially casual approach allowed the flawless first movement time to flower and expand with no physical distractions. The romantic mood was established and sustained.

Mr. Frank, a German-born, adoptive American, demonstrated a sensitive and fresh approach to Mozart. A young man, he brought with him excitement and depth, an awareness of his

relationship to the orchestra, and stimulating response to the challenges inherent in the K. 491. The encouragement he received from Artur Schnabel and Rudolf Serkin early in his career was obviously deserved.

The vibrant colors of the opening Allegro were captured with vivid understanding; the pacific Larghetto, deep and moving as an ocean, stressed liaison among piano, strings, and winds, accomplishing through the solo instrument satisfying unity; thematic variations of the Allegretto were lightly and succinctly pointed.

There were brief passages when Mr. Frank, however inconspicuously, struck veiled impurity with his minute over-use of the right pedal, new and generally unemployed in Mozart's time. Otherwise, it proved a pure and moving performance, the orchestra expressing wonderful technique in this different and somewhat tragic-natured piece.

Mahler's Adagio and Allegretto moderato ("Purgatorio") from the Tenth Symphony (Posthumous) provided an intense, emotional experience. Dr. Munch, exerting powerful control, coupled his lively imagination with his apparent good taste in revealing the character of the work, bringing the program to a bright and successful conclusion.

B. M.



## Claude Frank Is Piano Soloist With Symphony

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall, last night, the third concert of the Tuesday series. Charles Munch, music director, conducted Schubert's "Unfinished" Symphony; Mozart's Piano Concerto in C minor (K. 491), and the adagio and "Purgatorio" from Mahler's posthumous Tenth Symphony. Claude Frank, making his first Boston appearance, was soloist.

Subscribers to the Tuesday evening series of Boston Symphony concerts heard some remarkably fine Mozart playing at Symphony Hall last night. The solo artist was Claude Frank, German-born pianist, long resident in this country, though he still is under 35. His appearance was his first hereabouts, apart from a performance of the same work at a Sanders Theater symphony concert a week ago.

The essence of Frank's Mozart playing, if it can be briefly described, is a fine, fluent simplicity in which every note value, outline of phrase, rhythmic pattern and nuance is exact. Yet his work flows and "sings," there is no constraining hardness in any way; nor, on the other hand, is it of that hyper-delicate, "Dresden china" fashion that once, and mistakenly, was the mode for keyboard Mozart.

The concerto which Frank played is late Mozart, a work dark in mood and surprisingly heavy of texture, something of a foreshadowing of Beethoven. That cadenza of the first movement actually suggests more of Beethoven, to my ears, than Mozart.

In consequence, a performer must gauge his weight of tone and intensity of expression most carefully to be true both to the letter and the spirit of

this Concerto. Frank was strikingly successful, and deserved every stroke of the hand-clapping he received.

Charles Munch and the Or-

chestra furnished the young pianist with very good collaboration. Fittingly, the number of strings used was small.

The evening began with another superb account of Schubert's "Unfinished" Symphony, very refined yet passionate. Mahler's uncompleted Tenth Symphony again was ravishing in its outgiving, sad beauty.

— By CYRUS DURGIN.

## Nostalgic Dance Rhythms In Barber's Ballet Suite

Good music becomes a deep experience under the guiding hand of a master. Such a master is William Steinberg, who appeared last night as guest conductor of the Boston Symphony Orchestra at Symphony Hall.

A man of controlled demeanor, Mr. Steinberg possesses a wonderfully expressive face, reflecting all the humor, sadness, and beauty to be found in the music he conducts. His presence requires attention and commands immediate respect. Never excessive in bodily movement, he seems always in control of his person and his orchestra; yet not at any time does his emotion appear to be separate from the music. His whole body is music, his left hand being as graceful as a nightingale in flight.

The Haydn Symphony in E-flat, No. 99, performed as the first work of the evening, presented a clear idea of the conductor's inherent mastery. The orchestra, manifesting at times a collective genius, warmed quickly to the first movement. Not until the third movement, however, was its finest mettle shown; this minuet was brilliantly colored by Mr. Steinberg's own vivacity. If his exuberant approach to Haydn tended to be a little weighty, it

was at least vivid and, after all, pleasing.

"Souvenirs," Ballet Suite, Op. 28, composed by Samuel Barber in 1952, was presented at these Tuesday evening concerts for the first time. This is a collection of six musical vignettes, each in a particular dance rhythm, a souvenir "remembered with affection, not in irony, or with the tongue in the cheek, but in amused tenderness," in the words of Mr. Barber.

Each listener is entitled to his own visions while hearing "Souvenirs." And it is that kind of music: it colors the consciousness with pictures, sharply defined moods. To this reviewer the first, Tempo di waltz, suggests Lillian Russell on a diamond bicycle; its glitter is charming and carefree. The Schottische brings visions of Garbo as "Ninotchka," Nordic, comical, and heartily expressive.

A pair of doves gliding in Egyptian moonlight, that is the Pas de deux. The Two-step is a reminder of tea dancing among the potted palms at the St. Regis Roof, on Sunday afternoons. The Hesitation-Tango seems to be a feather floating on long, curving currents in the sky over Rio, and the final Galop is a flight on skis down the white-cloud slopes of an Alpine dream.

Mahler's Symphony in D major, No. 1, offered an experience in music that was so moving and so lovely that it seemed Mr. Steinberg had saved his best till last. At once celestial and still earthly, its performance proved a fitting triumph for a superb conductor. A tremendous ovation made it clear that Boston looks forward to his return.

B. M.



# Steinberg Introduces 'Souvenirs' by Barber

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall last night the program of the Tuesday series. William Steinberg, as guest conductor, presented the following program: Haydn's Symphony No. 99, "E-flat," by Samuel Barber; "Souvenirs," Ballet Suite No. 1, in D major.

By CYRUS DURGIN

William Steinberg, making his fourth appearance with the Boston Symphony Orchestra at Symphony Hall, last night, gave the first local performance of the Ballet Suite, "Souvenirs," by Samuel Barber. This work is not precisely new, having been composed in 1952, and given first performance by the Chicago Orchestra, under Fritz Reiner, in the year following.

It is comparatively light music, whose aim, according to the composer, was: "...one might imagine a divertimento in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first tangos; souvenirs remembered with affection, not in irony, or with the tongue in cheek.

but in amused tenderness." This quotation, in Mr. Burk's program notes for this concert, is all that needs to be conveyed for an equally affectionate comprehension and enjoyment of the music.

The fact is, "Souvenirs" is extremely clever and diverting, cast in six short dance movements—waltz, schottische, pas de deux, two-step, hesitation-tango and galop. The music has character, individuality, melody, substance, all in a neatly

re-created notion of those dance forms, some of eternal life, like the waltz, others now out of fashion yet musically alive. The general texture is altogether pleasant, and though the orchestration is derived from Ravel, Offenbach, and perhaps some others, it is that of a really learned musician. The piece made good effect.

Steinberg conducted "Souvenirs" with evident relish, and with much elegance and finesse, that he is a notably expert and interesting conductor.

He began the evening with Haydn's E-flat Symphony, No. 99, and ended it with the Mahler First Symphony, each of which he had performed last Friday, Saturday and Sunday. Once again, he performed each remarkably well, and at the conclusion of the evening, he was rewarded with applause, several recalls and spontaneous cheers. One may remark again that he is a notably expert and interesting conductor.

## New York Concerts

### CONCERT IN ENGLEWOOD

#### Boston Symphony Performs— Copland Guest Conductor

Special to The New York Times.

ENGLEWOOD, N. J., Nov. 19

—Aaron Copland was guest conductor in one of his own works at a concert by the Boston Symphony Orchestra tonight in Dwight Morrow High School.

Mr. Copland conducted "The Tender Land Suite." The John Harms Chorus of Englewood sponsored the concert in its "Great Artists Series" dedicated to the erection of the North Jersey Music Center here.

Also on the program, conducted by Charles Munch, were the "Prague" Symphony of Mozart and the Beethoven Fifth Symphony. The orchestra received standing ovations from the 2,100 in the audience.

Rudolf Serkin, pianist, will appear in the next John Harms presentation on Saturday night, Dec. 5, at the school.

### Bostonians Play Copland Suite, He Conducts

An orchestral suite derived from Aaron Copland's opera "The Tender Land" was given its first New York performance yesterday afternoon at Carnegie Hall by the Boston Symphony with the composer conducting.

The remainder of the program, a repetition of Wednesday's event, listed works by three of the Russians currently visiting here—Amirov's "Kyurdi-Ovshari Mugami," Khrennikov's Symphony No. 1 and Kabalevsky's Concerto for cello with Samuel Mayes as soloist and Mr. Kabalevsky directing. The entire Soviet contingent was on hand to hear the concert which, apart from the Copland and Kabalevsky, was conducted by Charles Munch.

Mr. Copland's "Tender Land" suite represents the type of musical Americana that he invented and which remains our most attractive native style. It is thoroughly evocative of our Western landscape and it is as hearty and homespun as the folk who inhabit it. Moreover, the mid-section of the work, entitled "Party Scene," has a kind of square-dance, hoe-down flavor that is every ounce as zestful as a Saturday night hootenanny. As opposed to the opera itself, which goes garrulous and rambles, the suite is warm-blooded, affecting and grandly communicative. Its utilization of the best moments in the theater score insures its viability and suggests that it is destined to snag itself a firm place in the contemporary repertoire. Certainly, it deserves to, for it is full of life and everywhere vital.

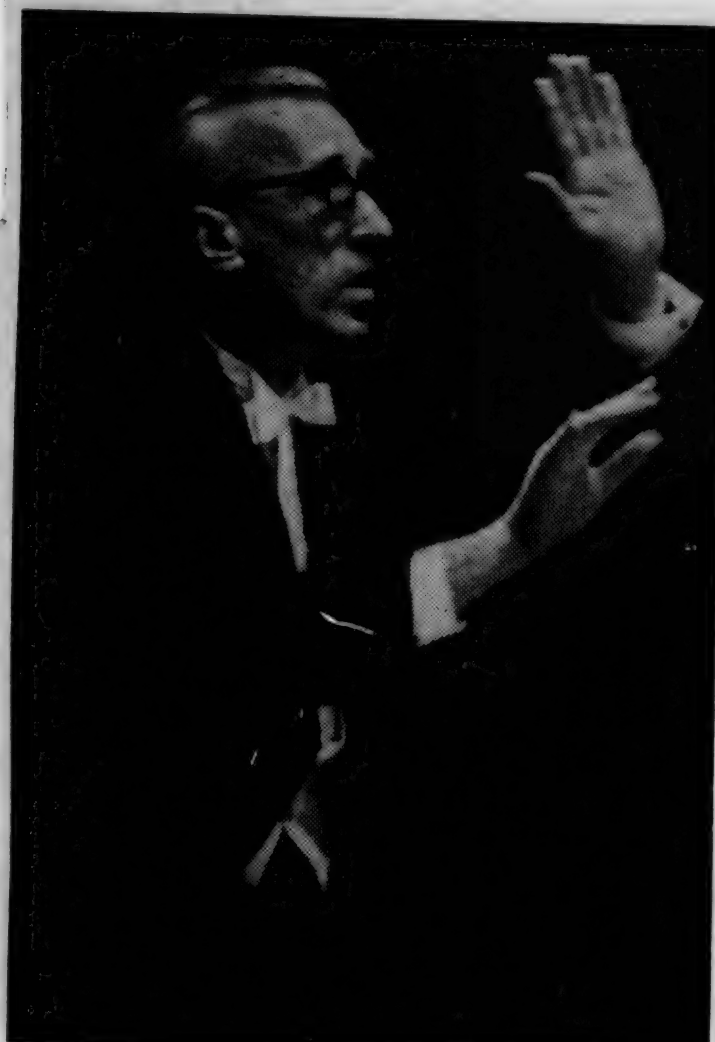
The work was given an expert performance, Mr. Copland revealing himself as a first-rate conductor who, finding it unnecessary to show off his stick technique, allowed the audience to concentrate on the music rather than directing it; attention to his way with a baton.

S. H.



## Russians in Boston

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Kabalevsky's somberly flowing *Concerto for Cello and Orchestra* proved such a hit that the composer-conductor finally signaled to Soloist Mayes, repeated the second movement, a rare procedure in staid old Symphony Hall. Khrennikov's *First Symphony* proved to be a broadly melodic crowd-rouser, and Amirov's *Kyurdi-Ovshari Mugami* was so heavily coated with schmalzy melody that one listener cracked: "The triumph of the proletariat on Bald Mountain." Nevertheless, the audience shouted its approval, while the Russians, standing on the stage, applauded the spectators in return. "For Symphony Hall," said the radio announcer in the control booth, "it's a rather wild scene." Said Cellist Mayes: "Musicians are the same the world over; one's as crazy as the other."

TIME, NOVEMBER 23, 1959

## MUSIC

### PAUL HENRY LANG

#### Boston Symphony Orchestra

*NY Her. Trib. Nov 20/1959*

CARNEGIE HALL  
Conductor, Charles Munch; soloist, Samuel Mayes, cellist. The program:  
Kyurdi-Ovshari Mugami ..... Amirov  
"The Parables" ..... Martinu  
Concerto for Cello and Orchestra, Op. 49, Kabalevsky  
(conducted by the composer)  
Symphony No. 1, Op. 4 ..... Khrennikov

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Mr. Amirov is of Kurdish descent (Azerbaijan), hence of non-Slavic, Islamic, stock. His music utilizes folkloristic elements of his region described in great detail in the program notes. It's pretty deep stuff and I would not dare to quote one sentence, but upon hearing the music everything became crystal clear.

Messrs. Kabalevsky and Khrennikov are authentic Russians; the Slavic pathos of the slow movements of their works shows this convincingly. Nevertheless, all three come rightfully under the heading of Russian music because their schooling, idiosyncrasies and technique is Russian, vintage of circa 1888.

Rimsky-Korsakov owed some of his fame to the gratitude of the following generation of Russian composers on whom he bestowed a style singularly open to collective cultivation and well adapted to invest little ideas with large bodies. All composers of the Russian school now licensed to operate are indebted to this patron saint of their music, and, like the famous Paddy O'Brien, who after having for the first time suffered total immersion in a hospital bath, never felt the same again, cannot shake off the experience.

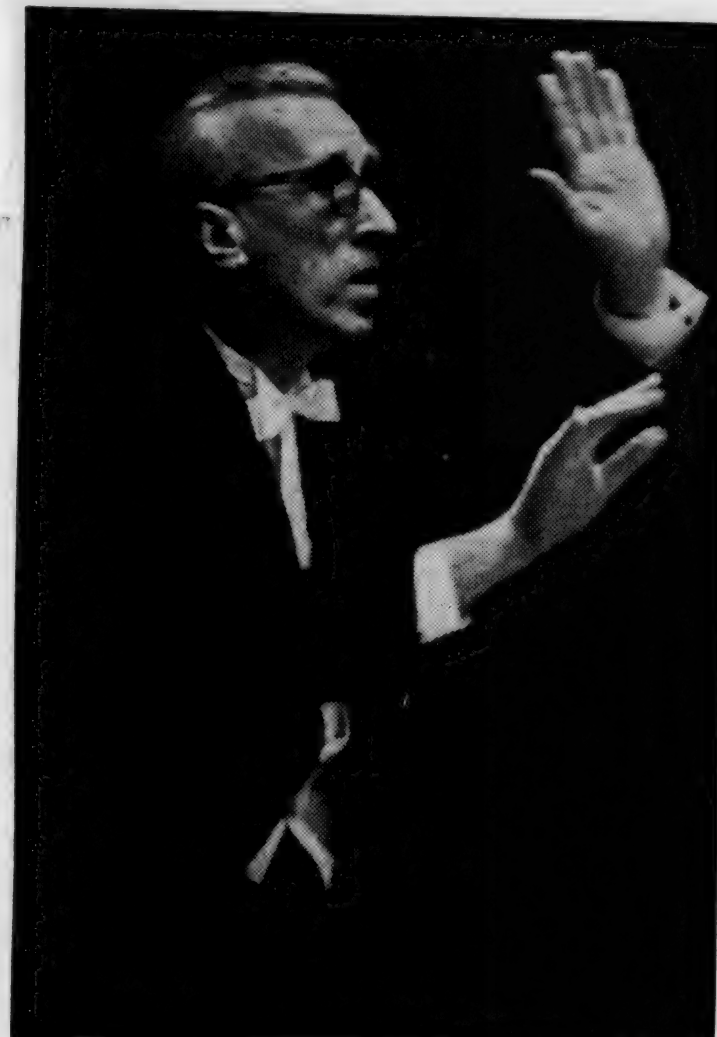
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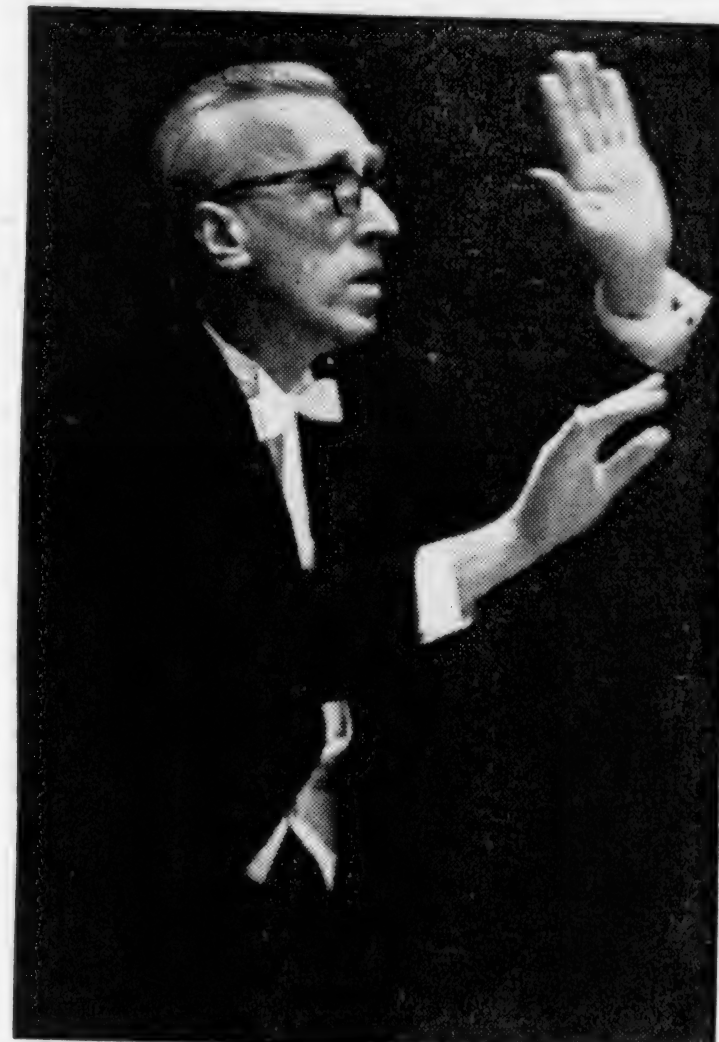
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Rimsky-Korsakov owed some of his fame to the gratitude of the following generation of Russian composers on whom he bestowed a style singularly open to collective cultivation and well adapted to invest little ideas with large bodies. All composers of the Russian school now licensed to operate are indebted to this patron saint of their music, and, like the famous Paddy O'Brien, who after having for the first time suffered total immersion in a hospital bath, never felt the same again, cannot shake off the experience.

Mr. Amirov's Dance Suite is a travelogue in which all little things seen are related impartially, without selection, emphasis, or development, and where everything is of equal importance. The complicated oriental tunes turned out to be harmless ditties immersed in Paddy-Korsakov's tub. They reminded me of Sheherezade in her youth, long before she met Rimsky. She has quite a repertoire, from belly dance to garter snake charming with a piccolo. The piece is a big power plant, but run from a flashlight battery. At the end one wonders whether the use of oriental folksong is to be regarded as an incentive or a deterrent.

Mr. Kabalevsky's concerto is quite another story. His music is astonishingly old fashioned—there were some chordal pro-



gressions that Tchaikovsky would have rejected as *vieux jeu*. It is a conventional piece, not unattractively discursive, but however discursive he may be, Mr. Kabalevsky at least can compose and knows what he wants to say and how to say it—a sufficiently rare gift. Still, the whimsical handling hardly redeems the work of triviality.

Samuel Mayes, solo cellist of the Boston Symphony, played it very beautifully and the composer officiated on the conductor's stand. Judging by his work, he is no stranger to the podium.

Mr. Khrennikov's symphony, his first, was written at the age of twenty-one. It shows facility and a good command of the standard manual of orchestration, but he suffers badly from the temptation of irrelevance and has no idea of symphonic development. The symphony offers an apt illustration of the dictum that while every composer can write something, few, very few can write a real symphony. Mr. Khrennikov delights in his meager theme so much that he is apt to overdo it, to lead up to it with too deliberate a relish

and virtually announce what is to come.

None of these composers can rise above the mist and tangled growth of his own theories into the clear light of poetic creation, and dominate his own stubbornly schooled temperament with the bridle of fine taste and the whip of wit.

The Russians received a very warm welcome and must have enjoyed the evening, for the orchestra sounded magnificent. Mr. Munch deserves at least a People's Artist medal (honorary) for his excellent conducting.

## Music: Soviet Composers

By HOWARD TAUBMAN

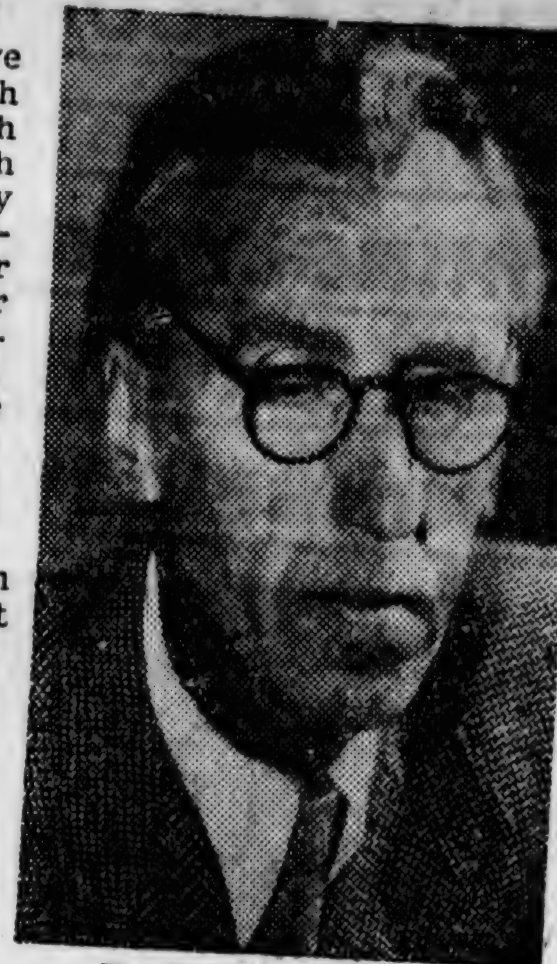
THE Soviet composers have reason to be satisfied with their American tour. Though they have had to deal with some touchy questions, they have been received everywhere with cordiality. Their music has been played by our best orchestras, and the public has greeted it with warmth. And, as if we could arrange the weather to overcome nostalgia, we have had in the last two days a Muscovite fall for our guests.

Wednesday night the Boston Symphony Orchestra, in its first Carnegie Hall appearance of the season, turned over most of its concert to the visitors. Dmitri Kabalevsky, Tikhon Khrennikov and Fikret Amirov were represented on the program by extensive pieces, and Mr. Kabalevsky was his own conductor. Dmitri Shostakovich, who had a premiere in Philadelphia less than a fortnight ago, sat in a box and listened to his colleagues' music.

Like Mr. Shostakovich in Philadelphia, Mr. Kabalevsky offered a 'cello concerto. His was written in 1948, and with Samuel Mayes as the soloist it was performed by the Hartford and Boston Symphonies in 1953. The "cold war" had not yet moderated, but Soviet music was played. Indeed, Soviet music made its way into American programs through the years of tensest feeling. How much contemporary American music was performed in the Soviet Union during this period?

Mr. Mayes, who is the Boston Orchestra's first 'cellist, was the soloist once again. Mr. Kabalevsky conducted with clarity and directness. Presumably he was pleased by the performance he received. Soloist and orchestra played with precision, airiness and glowing colors.

The concerto speaks for Mr. Kabalevsky's workmanlike standards and sensitivity. He is a well-schooled composer; he does not violate good taste. He accepts the Soviet requirement of ready



Dmitri Kabalevsky

### The Program

BOSTON SYMPHONY ORCHESTRA,  
Charles Munch conducting, Samuel  
Mayes, 'cellist. At Carnegie Hall.  
Kyurdi-Ovshari Mugami Fikret Amirov  
The Parables ..... Martinu  
'Cello Concerto ..... Dmitri Kabalevsky  
Symphony No. 1 ..... Tikhon Khrennikov

accessibility. His work is dedicated to Soviet youth; the second of a cycle of three on this subject, it is the central, meditative one. It is not deep, not even the melancholy middle movement, but it is smooth, fluent and thoroughly old-fashioned.

Mr. Amirov, who at 37 is the youngest of the visiting Soviet musicians, comes from Azerbaijan. His "Kyurdi-

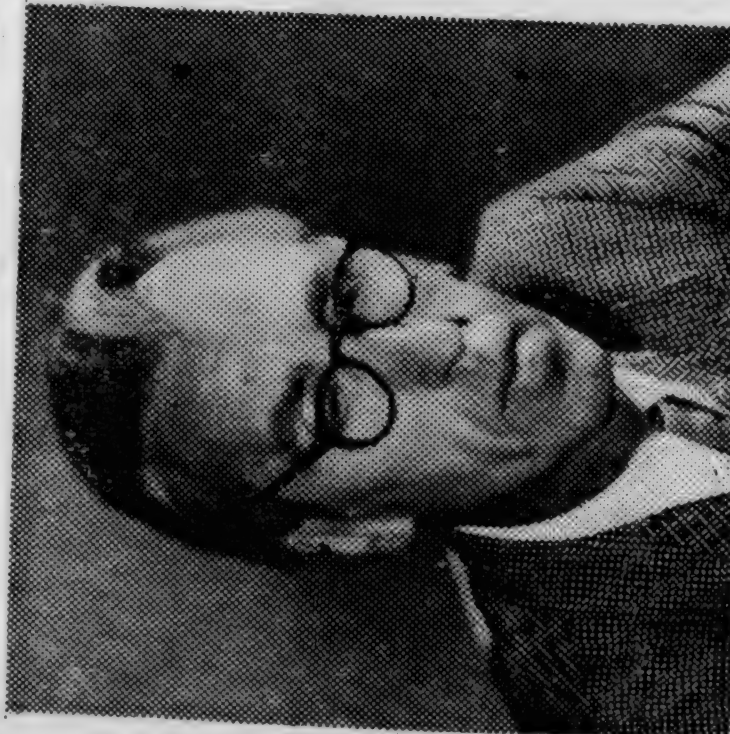


Ovshari Mugami" invokes the spirit of Kurdish folk music. It is primitive not only in basic material but also in design and structure. The handling of the themes is uninspired, and the instrumentation is as obvious as a travel poster.

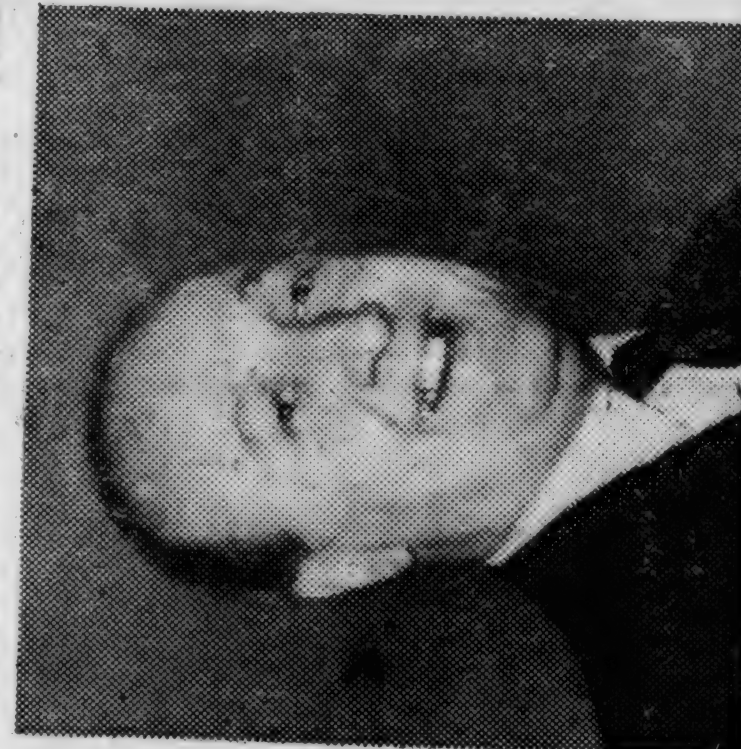
As for Mr. Khrennikov's Symphony No. 1, it is having quite a run in the United States. It was presented by the Philadelphia Orchestra some days ago, and the Bostonians, who played it at home last week, wound up the concert with it. Written when the composer was in his early twenties, it leans heavily on a variety of models but reveals a flair for composition. One wonders what kind of music Mr. Khrennikov, now 46, has written in recent years.

Charles Munch conducted the Amirov and Khrennikov pieces with temperament and gusto. He also brought sincerity and affection to "The Parables" by Bohuslav Martinu, the former Czechoslovak who died in Switzerland last August. This score, which is dedicated to Mr. Munch, shimmers with colors and moods in the French style. It is not markedly individual but has an unaffected honesty that is touching and disarming.

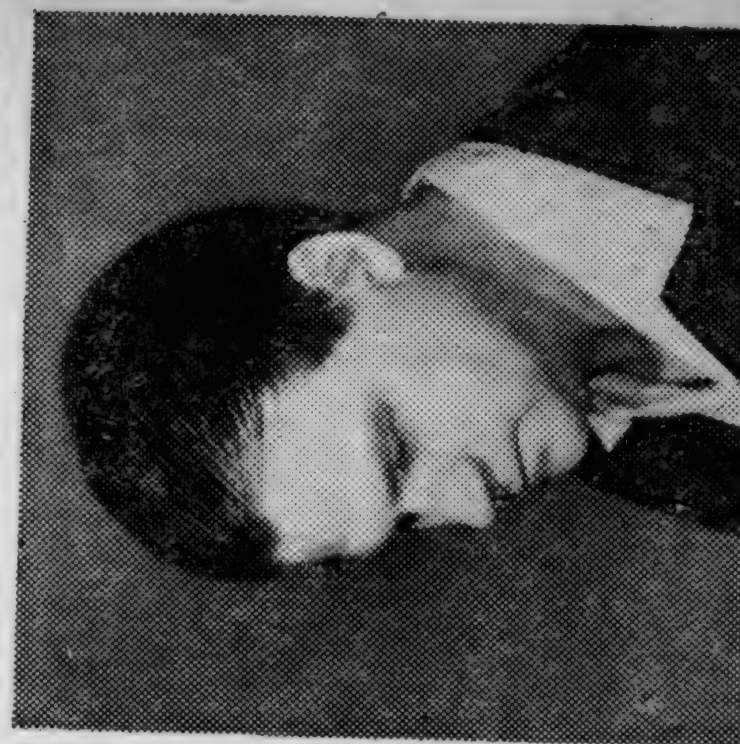
ON SEASON'S FIRST VISIT BOSTON SYMPHONY HONORS SOVIET COMPOSERS



Dimitri Kabalevsky



Fikret Amirov



Tikhon Khrennikov

THE NEW YORK TIMES, SUNDAY, NOVEMBER 15, 1959.





BOSTON AND RUSSIA MEET IN NEW YORK—Directed by Charles Munch, in conductor's chair at left, the orchestra rehearses for its

appearances here this week. The opening concert at Carnegie Hall Wednesday will include works by the Soviet composers seen in

Camera Press-Pix, EMI Archives

## Boston Symphony Plays Dutilleux Symphony No. 2

CARNEGIE HALL

Conductor, Charles Munch; soloist, Ania Dorfmann, pianist.

The program: 12-18-59  
Overture to "Penelope".....Fauré  
Symphony No. 2 for Large Orchestra and Chamber Orchestra (first N. Y. performance).....Dutilleux  
Piano Concerto in E flat, K. 271 ("Jeune-homme Concerto").....Mozart  
"Daphnis et Chloé," Ballet, Suite No. 2.....Ravel

By Jay S. Harrison

It is the measure of Gabriel Fauré that he was able to accomplish with ten minutes of music what many of his countrymen cannot with fifty. The Boston Symphony, presenting Wednesday night a concert under Charles Munch's direction at Carnegie Hall, began with Fauré's Overture to the opera "Penelope" and continued with Henri Dutilleux' Symphony No. 2, the latter in its local debut. As it happens, Fauré's short prologue

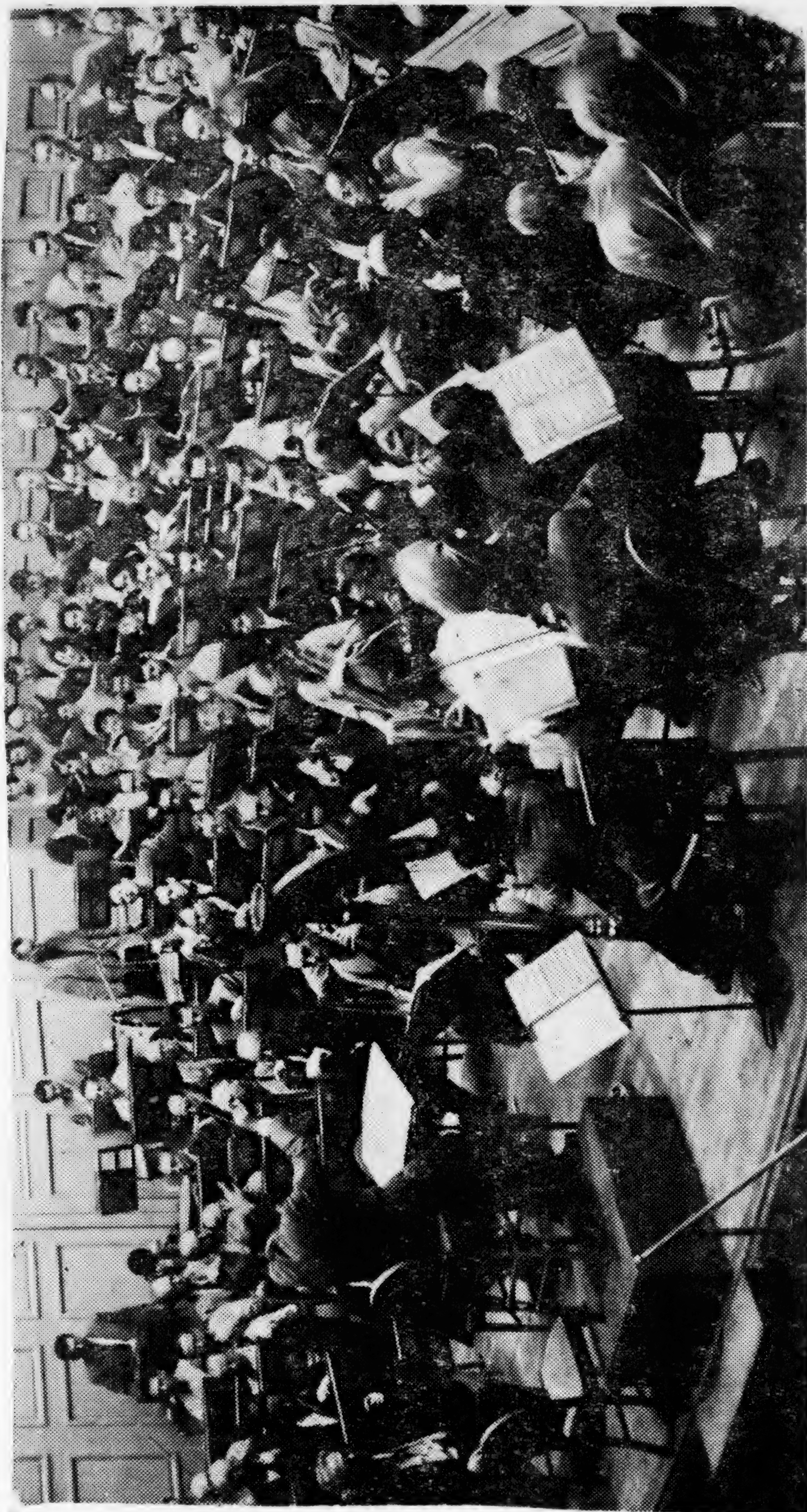
is as lovely and cool as an early morning mist, the kind of piece that moves for its simplicity, its directness, its passion without panting. Dutilleux' score is another matter altogether.

It is first off, a big, cumbersome work, more tone-poem than symphony, that requires the services of two orchestras—a large one and a smaller chamber group. It is an amorphous piece, flabby and dense, whose panchromatic harmony seems to have neither aim nor direction. Far from progressing from point to point by means of a unifying aesthetic concept, it is rather a work that gives off a series of isolated shocks, none of which, on first acquaintance, appears related to the other. Thus the impression is unavoidable that the piece lumbers through its course, with no strength to its stride, no resilience to its pace.

What is, however, the most disconcerting aspect of the work is its utilization of a chamber ensemble which makes no effect at all. Basically, the symphony is concerned with thick application of orchestral color, and since this is liberally supplied by the full band, the twelve soloists comprising the concertino are given little to do, or, at any rate, are engulfed by the waves of sonority that crash over it from every side. The piece does, on occasion, have a certain neo-Romantic fragrance, though this is frequently dissipated in a kind of frenetic incoherence traceable, I imagine, to the number's shaky structural design. But this much is sure: it does not work as a composition in the grand style. It is too full of bombast and its poetry is dilute. It might make a show as background music; but it lacks the spine to stand alone.

The second half of the program was devoted in the main to Mozart's Piano Concerto in E flat, K. 271, with Ania Dorfman as soloist. There is nothing to be said about the work apart from the fact that it is one of those artistic miracles that makes a mockery of description. Miss Dorfman read it for all of its charm, grace, high spirits and buoyancy. Airy and light of finger was her performance, and elegant in style. Myself, I am convinced the work has more substance than she found in it, and the last movement was rather too headlong to support the crispest articulation, but it was, all the same, a smiling rendition and warm. So, indeed, was the orchestral playing of the entire evening. Everywhere the Boston men were high on their toes. In that position there are few to match them.





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Camera Press-Pix. BMI Archives.

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*Harold Trife*  
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## DUTILLEUX WORK IN PREMIERE HERE

Munch Directs Boston  
in French Composer  
Symphony No. 2

*Times 12-18-59*  
Henri Dutilleux, the contemporary (born in 1916) French composer, had his Symphony No. 2 introduced to New York Wednesday night. Its sponsor was Charles Munch, who led the Boston Symphony in it and in Fauré's "Penelope" Overture, Mozart's E flat Piano Concerto (K. 271) and the Ravel "Daphnis et Chloe" Suite No. 2. Ania Dorfmann was the pianist.

M. Dutilleux's work, in three movements and lasting about a half hour, is scored for large orchestra and a chamber orchestra of twelve musicians.

Normally this conjures up pictures of the concerto grosso, with one group balanced against another. But the Dutilleux work had little of that.

As a matter of fact, it is hard to describe. It has its dissonances, but is strongly tonal. It attempts a few modern touches, but is basically conservative to the point of reaction. It has elements of Chausson, Franck, early Stravinsky, Wagner and whatnot. Mostly whatnot.

It bustles with activity, but ends up being reminiscent of a child in Halloween clothes trying to act grown-up. At best it makes a few provocative noises, but these somehow do not seem to fit into the fabric and are a work of supererogation.

In the Mozart concerto, Miss Dorfmann played in a healthy, unaffected manner. She is, incidentally, one of the few pianists who (correctly) takes the trills from the upper auxiliary; and how much more bite they have this way! Aside from a few overstressed moments in

the middle section of the slow movement, which sounded thick instead of big, this was sensitive, large-scale Mozart playing.

The "Penelope" Overture was a treat. It is seldom played, and is a product of the composer's last period—dark-colored, subtle, introspective. And the shifting harmonies are gorgeous. Wouldn't it be nice if, along Easter time, Mr. Munch and his orchestra bring the Fauré Requiem to town?

HAROLD C. SCHONBERG.

## Claude Frank, Pianist, Gives Recital at Carnegie Hall

By Francis D. Perkins

Claude Frank, who was the Philharmonic's soloist on Nov. 29, returned to Carnegie Hall Sunday afternoon to be heard with the Boston Symphony Orchestra in Mozart's Piano Concerto in C minor (K. 491). The musicians under Charles Munch's direction opened the program with the adagio from Mahler's uncompleted Tenth Symphony and closed it with the "Scottish" Symphony of Mendelssohn.

Mr. Frank's playing was again impressive in its revelation of interpretative maturity and insight combined with musicianship and thorough technical mastery. His tone was unswervingly musical in quality and his range of volume and color were finely shaded. No detail of the music was undisclosed, while the pianist presented the emotional atmosphere of the music with dignity and subtlety, giving the fullest projection of its darker moods in passages such as his opening solo and the cadenza in the first movement. He had played this work with this orchestra last week in Boston and Cambridge and Thursday night in Brooklyn, and the orchestral co-operation yesterday told of complete mutual interpretative understanding.

The adagio from Mahler's unfinished last symphony was played here two seasons ago by the Philharmonic under Dimitri Mitropoulos who will offer it again in January. This is the work's first movement and the one which most nearly was complete. Ernst Krenek, who took part with Franz Schalk in preparing two movements for publication, told the Boston-

ians' program annotator, John N. Burk, that the adagio, as Mahler left it, was "as good as completely finished by his own hand."

Much of it has a certain contemplative serenity blended with an occasional atmosphere of quietly tragic resignation. This makes the searing while melodic passionate outburst which erupts midway in the movement all the more arresting. The scoring in the version heard yesterday is lucid and, for Mahler, relatively light; the ideas are characteristic, while some seem less definite in contour than those of the earlier symphonies. While rather too episodic in structure, the adagio left a sense of emotional completion in this admirably sensitive and revealing performance.

Mr. Munch and his musicians were also at their best in the more positively hued medium of the Mendelssohn symphony; its spirit and copious and engaging melodies were conveyed with richness and clarity of color and tonal delectation.



## Bostonians at Carnegie, Steinberg Is Conductor

By Francis D. Perkins

William Steinberg, who had conducted his own Pittsburgh Symphony two months ago at Carnegie Hall, reappeared there Wednesday as guest leader of the Boston Symphony Orchestra for the third concert of its New York evening series. He devoted the first half of his program to Haydn's Symphony in E flat, Op. 99, and Richard Strauss' "Tod und Verklärung," and then contributed to the current observance of Gustav Mahler's centenary with a memorable performance of that composer's Symphony No. 1.

Mr. Steinberg's conductorial talents have long been well known here, both through the Pittsburgh's musicians' visits and guest engagements with other orchestras; they were strikingly exemplified last night in a concert which found the Bostonians at their best in performances which showed an intent and convincing responsiveness to his definite and discerning interpretative ideas. In conveying them, he was usually sparing, while sometimes more outspoken in gesture; in either case he gave no impression of unnecessary motion.

Curiously enough, Haydn's ninety-ninth symphony had only two performances here by major orchestras during the 1950s. Yesterday's interpretation did this perennially fresh work full justice in its appropriately varied expressive atmosphere and in the conductor's straightforward, unaffected and duly flexible tempi. The orchestral tone quality share of the performance. It was also rewarding, but at times, mainly in the first movement, the wealth of string sonority seemed excessive in relation to the wood winds.

might have been better to have had an instrumental proportion more in line with that of Haydn's time.

Vividness of color and richness of tone were well suited to the Strauss and Mahler works, while the Bostonians' performance was also marked by lucidity of detail and, when required, ample delicacy; the dynamic shading, as well as the orchestral hues, were finely distinguished as well as generous in range. Hearing these works, both performed seventy years ago, in the same program, gave an interesting opportunity for comparison: "Tod und Verklärung" seemed to be the more extrovert of the two, although this Mahler symphony is far from emotionally baffling.

Strauss' musical depiction of a dying man's last throes and thoughts was realized with exceptional dramatic conviction; Mr. Steinberg combined notable underlying momentum with the musical impact. The waxing volume of the transfiguration music was maintained with laudable constancy, but this part of the tone poem seemed to need a slightly broader pace. This apotheosis, however, has lost some of its persuasion in the course of time; the Mahler symphony seemed fresher.

Mr. Steinberg and the orchestra presented it with unflinching eloquence in addition to a constantly high external standard of performance, both in the brighter moods of the first two movements and the darker vein of the third. Their interpretation differed in some respects from that given by the Philharmonic under Dimitri Mitropoulos last week, but both testified their conductors' intense devotion to Mahler's music.

## Music: A New Bostonian

Steinberg Is Orchestra

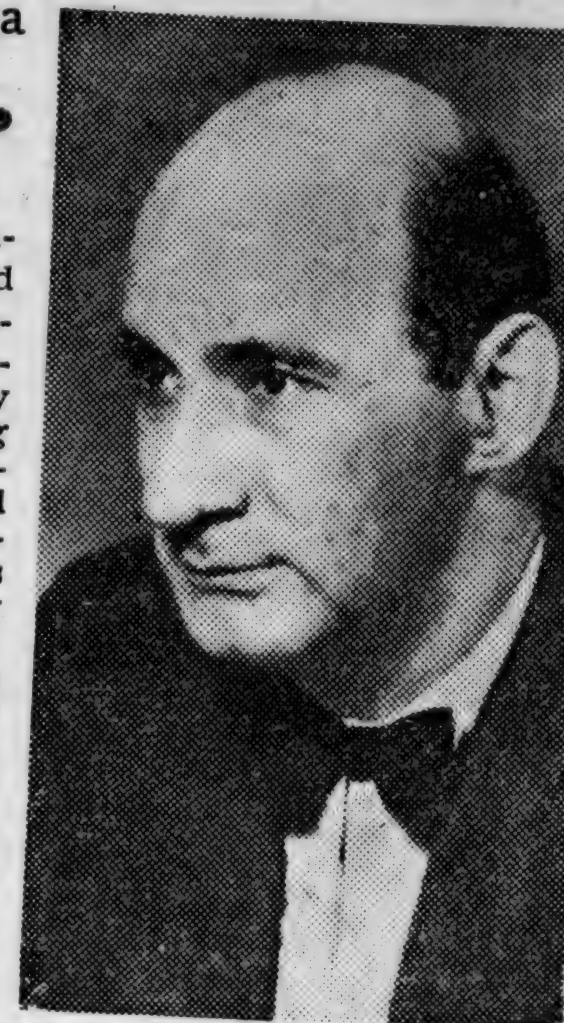
Guest Conductor

*Times Jan 22, 1960*

By HOWARD TAUBMAN

A GOOD conductor can impress his personality and style on an unfamiliar orchestra in a short time if the ensemble itself is of high quality and its members are willing to cooperate. Such a conductor, William Steinberg, and such an orchestra, the Boston Symphony, joined forces at Carnegie Hall Wednesday night with fascinating results.

Mr. Steinberg, who has been music director of the Pittsburgh Symphony since 1952, has spent two weeks with the Boston Symphony in its home city, and this week on tour is his third. He has never directed it before, but you would think from the quality of the performances that they had been happily wedded for years.



William Steinberg

### The Program

BOSTON SYMPHONY ORCHESTRA.  
Conducted by William Steinberg. At  
Carnegie Hall.  
Symphony No. 99 in E flat.....Haydn  
Death and Transfiguration.....Strauss  
Symphony No. 1 in D.....Mahler

One cannot pretend that either orientation is the last word. What gives the concert hall its excitement—and distinguishes it, by the way, from a recording that is played over and over—is the possibility of variety. Mr. Steinberg's way with music.

In examining Mr. Steinberg's accomplishment, it is important to bear in mind the nature of the Boston ensemble's permanent leadership. Charles Munch, the regular conductor, is a musician of temperament with a penchant for unexpected, improvisatory turns in an interpretation. He conducts as the mood inspires him, often with thrilling results. The outcome is an atmosphere of tension, which conditions tempo, tone, attacks and balances.

Mr. Steinberg strikes one as a conductor who leaves nothing to chance. Every "i" is dotted and every "t" crossed during rehearsals, and they must be dotted and crossed in exactly the same way at the performance. His approach stems from the German, or middle European tradition, with its affinity for breadth and spaciousness. Tempos tend to be slow and steady; the orchestral tone is balanced with precision and weight.



has its validity, just as has Mr. Munch's.

The astonishing thing is how quickly Mr. Steinberg has succeeded in transforming the Boston sound into his conception of an ensemble texture. The difference between it and the Pittsburgh, which Mr. Steinberg has led in New York in recent seasons, was the Boston's superiority because it is a finer instrument.

Thanks to Mr. Steinberg's interpretive vision, Richard Strauss' "Death and Transfiguration" emerged with a sense of its pristine vigor and imagination. The piece, never Strauss at his best, has tended to grow more grandiloquent than eloquent with the years, and when it is whipped up, its tawdriness becomes transparent. But Mr. Steinberg conducted it with control and dignity, letting it build its climaxes with inevitability.

The orchestra responded with glowing tone. The care the conductor had taken with his wind instruments was manifested in the way chords

meshed. The strings were rich and yet mellow. The rhythms were firmly in hand but vibrant. The Bostonians played as if they enjoyed this fresh and solid view of an old landmark.

The Haydn E flat Symphony had clarity and sturdiness. In this thoughtful reading the end was foreseen at the beginning. Certainly this was a justifiable approach to the mature Haydn. And yet one longed for just a little more lightness and flexibility, a little more of the southern sun.

Mr. Steinberg tackled the First Symphony of Mahler, the year's ubiquitous composer, with personal conviction. One felt that there could have been a touch of mystery in the opening. But what the conductor did had logic and force. And the Bostonians gave him every nuance he asked for. They evidently recognized and enjoyed working with a musician whose character is his own.

## Boston Symphony Heard In Carnegie Hall Concert

By Francis D. Perkins

Samuel Barber's ballet suite "Souvenirs" was the American item in the Boston Symphony Orchestra's concert yesterday afternoon at Carnegie Hall. William Steinberg, completing his engagement as the Bostonians' guest conductor, closed his program with ballet music more familiar to the concert stage, the suite from Stravinsky's "L'Oiseau de Feu," and devoted the rest of his list to Schubert's Symphony No. 2, in B flat, and Wagner's Overture to "Tannhaeuser."

The character of Mr. Barber's score, first composed as a series of piano duets, is described by its title; he invites the listener to imagine a divertissement in a setting recalling the Palm Court of the Hotel Plaza about 1914. This, he adds in his program note, is to be remembered with affection, not with irony, and one can find a touch of affectionate nostalgia along with communicatively melodic diversion and appeal in these

tuneful and admirably scored dance pieces, which convey the atmosphere of the period which he suggests.

The orchestra, under the direction of the Pittsburgh Symphony's talented music director, evoked their atmosphere and rhythm in the discerning and polished performance, and Mr. Barber was twice called to the stage to bow to an enthusiastic audience. The rest of the concert also showed the unswervingly high standard of playing which the Boston musicians had already exhibited on Wednesday under the same conductor, and also spoke eloquently for his authority and the definiteness of his interpretive ideas, along with his ability to have them responsively realized.

The early Schubert symphony, which combines influences of Haydn and Beethoven with hints of the composer's own individuality, was played with requisite lucidity and fineness of dynamic shading; the performance of the "Tannhaeuser" Overture was well proportioned both in volume and expressive disclosure; its climaxes were duly imposing, but not overwrought.

In the symphony, although there was no lack of momentum, there were a few moments when the spirit of the music did not seem fully evoked, and this impression was repeated at one or two points in the Stravinsky suite. But the forward-looking Schubert finale was played with notable zest untempered by weight, and Mr. Steinberg and the orchestra did full justice to the moods as well as to the colors of the Stravinsky suite through most of its course.

Leon Kirchner will be the guest conductor for the Boston Symphony's performance of his Toccata for woodwind, strings and percussion on Wednesday night. Charles Munch has withdrawn Robert Moevs' "Attis" from the Bostonians' Saturday afternoon program, but will conduct another locally new work, Nicolai Lopatnikoff's "Music for Orchestra," in its stead. Owing to influenza, Mr. Munch missed the orchestra's last two pairs of concerts in Boston, which were directed by Richard Burgin, but he is expected to conduct this week's programs in Carnegie Hall and at the Brooklyn Academy of Music.



## STEINBERG LEADS BOSTON SYMPHONY

Guest Conductor Presents a  
Program Including Barber's  
'Souvenirs' at Carnegie

By HAROLD C. SCHONBERG

Yesterday afternoon in Carnegie Hall, William Steinberg confirmed the fine impression he had made earlier in the week. The guest conductor of the Boston Symphony, in a program of Schubert, Wagner, Barber and Stravinsky, held the orchestra in his hand, so to speak. With no waste motion, a spare beat and a minimum of histrionics, he led his players in precise, minutely-calibrated performances.

Even though he is no podium butterfly, all flutterings and choreography, he manages to make a strong impact on the audience. All important conductors do, of course, butterflies and otherwise. Mr. Steinberg exerts a controlling force that is constantly felt.

The one unhackneyed work on his program was Samuel Barber's "Souvenirs." This is a relative rarity to symphonygoers, but the ballet world knows all about it. Several years ago Todd Bolender choreographed it for the New York City Ballet, and for a while it was one of the most popular

lightweight pieces in that company's repertory.

It received a performance from Mr. Steinberg that appeared authoritative enough, but the music failed to convince. "Souvenirs," a collection of dance forms popular around the turn of the century, schottisches, two-steps, galops and the like—certainly isn't intended to be taken seriously, and Mr. Barber composed it as a jeu d'esprit. Even accepted completely on its own terms, though it is trite and essentially unimaginative.

A Chabrier, a Ravel, a Poulenc—composers like these can do things with this sort of material in a charming, witty, sophisticated manner. Mr. Barber's approach is much more literal. He has not transmuted his material; he has only translated it. He has done no more and no less than what Kabalevsky has done in his "Comedians" Suite, or Khatchaturian in his "Masquerade" Suite.

Professional skill is present in each case, but that is about all. Light music is a very difficult and very precious accomplishment, and very few composers in the history of music have had the knack.

For the rest of the afternoon, Mr. Steinberg led the Boston Symphony in Schubert's Second, Wagner's "Tannhaeuser" Overture and Stravinsky's "Firebird" Suite. The performances were clear, logical, musically and forceful when necessary.

Only one minor question: in

the first variation of the Schubert andante, why does Mr. Steinberg accelerate the tempo so drastically?

## Bostonians In Concert At Carnegie Kirchner's Toccata Has N. Y. Premiere

Orchestral concert last night. Conductor: Charles Munch. Violin soloist: Ruggiero Ricci. The program: Toccata for Strings, Solo Winds and Percussion... Leon Kirchner (conducted by the composer) Violin Concerto in D minor, Op. 47 Sibelius Symphony No. 5, in C minor... Beethoven

By Jay S. Harrison

The Boston Symphony concert Wednesday night at Carnegie Hall was not in its ultimate consequence a very eventful business, and this despite an atomic performance of Beethoven's Fifth at the end of the program. The first half, however, bogged down. It rarely took wing and sailed; when it did it simply fluttered for an instant and then returned to earth.

The evening began with the New York premiere of Leon Kirchner's Toccata, conducted by the composer, which proved not to be one of his strongest pieces. As its title implies, it is flashy, brilliant and virtuosic, but the thematic material, on first acquaintance, seems rather scrappy and second-hand. At any rate, Mr. Kirchner's personality, which is usually stamped like a crest on his work, certainly invisible, though the technical means employed are certainly identifiable with him. But for all its brio and brashness there is not much substance to the number, not much real music. It is crafty, that is sure; and it is put together with a firm hand. But it leaves no impression, since the feeling lurks throughout that it is more concerned with mechanics than with expressivity.

Nor for that matter was the spark of communication often lighted by Ruggiero Ricci's interpretation of Sibelius' Violin Concerto, which, at best, is a mighty pale piece. On occasion, Mr. Ricci sang broadly and beautifully and his color on the lower strings was ruby-like and

warm. But for the most, his tone sounded rather pinched and nasal, and his intonation was not wholly secure. Further, he did not appear deeply involved with the work; his rendition of it was external and somewhat slack. And while he did, at moments, churn up a spiralling phrase, the major part of his time was spent in giving us the tunes and figurations without the art of emphasis. It was not, all told, one of Mr. Ricci's more distinctive readings.

As for Beethoven's Fifth, it is a number which every maestro deals with in his own way, for which reason no two performances of it ever sound alike. Charles Munch's approach is dynamo-driven — even in the slow movement his interest centers on the drama of the score as opposed to its lyricism. There are those who might object to such a motory and relentless concept of the work — and I am one — but there is no denying that the result is explosive and stirring. Mr. Munch's rendition was all about thunderbolts. And with what vengeance he hurled them!



Bachrach and Harry Redl

Leon Kirchner will conduct his Toccata with the Boston Symphony Wednesday night.



# Music: Work by Kirchner

*Times*  
Boston Symphony Plays  
Toccata for Strings  
Feb. 19, 1960

By HOWARD TAUBMAN

TWO Americans who have arrived were on display at the Boston Symphony's concert at Carnegie Hall Wednesday night. One was a composer, Leon Kirchner, who was 41 last month, and the other was a violinist, Ruggiero Ricci, who will be 40 in July.

Mr. Kirchner, who is in the news this morning because his fine Quartet No. 2 won the accolade of the New York critics, conducted his Toccata for Strings, Solo Winds and Percussion. This work, written in 1955, reflects the composer's command of an advanced idiom that he has made his own. It has a polish and a vitality that are as impressive as they are personal.

Mr. Kirchner is thoroughly at home in the non-tonal school, but unlike so many of its disciples he has learned to turn the style to lyrical account. In this Toccata, a form that implies a display piece, he goes beyond surface implications. In a ten-minute span the score creates an atmosphere of its own—clear, dry and incisive.

The strings are required to sing and to function as an almost percussive rhythmic element. The solo wind instruments have opportunities to show their gifts, but they are never merely showy. Mr. Kirchner does not affect garish colors, but he has a keen ear for contrast within a limited and individual palette.

There is a sense of reserve in this music that suggests it will wear well. Not brilliant, it is nevertheless full of vigor and character. Not obviously emotional, it has a kind of tart sensibility. Under the composer's leadership. The Bostonians played it crisply.



Ruggiero Ricci

## The Program

BOSTON SYMPHONY ORCHESTRA.  
Charles Munch conducting. Ruggiero Ricci, violinist. At Carnegie Hall.  
Toccata for Strings, Solo Winds and Percussion (conducted by the composer) ..... Kirchner  
Violin Concerto ..... Sibelius  
Symphony No. 5 ..... Beethoven

Mr. Ricci gave a stirring performance of Sibelius' Violin Concerto that spoke eloquently for the maturity of his art. Here was playing of power and virility without sacrifice of accuracy or refinement. The tone was admirably controlled and shaded. At the full it achieved a richness that even the greatest violinists of our time would

not be discontented with. In the softest passages it did not lose its quality.

But there was much more to Mr. Ricci's interpretation than tonal opulence and technical address. He brought to the concerto an impressive understanding of the essential Sibelius spirit. The rhapsodic fervor of the piece was communicated with glowing force. The piece was not meant to be played on small lines, and there was nothing diminished about this reading.

It is difficult to understand why Mr. Ricci's career is not so glamorous as those of the leading fiddlers of the day. In a performance of this caliber he deserves to be ranked with them.

Mr. Munch, who ended the evening with one of his—and the audience's—favorites, Beethoven's Fifth, conducted the Sibelius concerto with breadth and glowing colors. It was fascinating to note how the Boston Symphony's sound in the Sibelius concerto differed from that in the Kirchner Toccata. Where all had been pungent and airy before, now it became spacious and ardent. It was as if two different ensembles had occupied the stage. A first-rate orchestra can wear many suits of clothes with equal felicity.



# Music: Munch Influence

7/12 3-25-60  
Berlioz and Honegger  
Played by Bostonians

By HOWARD TAUBMAN

CHARLES MUNCH indulged himself by conducting three of his favorite pieces at Carnegie Hall Wednesday night. Because he directed them with burning devotion and because the Boston Symphony is a great orchestra, works that are familiar took on special and renewed expressiveness.

Berlioz' "Symphonie Fantastique" and Honegger's Symphony No. 2 are concerned with suffering. But what a distance separates the nature of their anguish!

In 1830, when the "Symphonie Fantastique" was new, a young man could carry on with agonized hallucinations over a woman's love. In the Paris of October, 1941, when Honegger completed his symphony, a fair, civilized land knew the horror of defeat and occupation by a ruthless tyranny.

As you listen to Berlioz' wild, romantic dreams in music, you know that his suffering, though painful, will end and leave few scars. The fact was that the Irish actress, Harriet Smithson, the source of Berlioz' tortures and inspiration, became his wife, and the marriage did not last long, after all.

In the first two movements of Honegger's symphony, with its prevailing gray colors and its somber tensions, there is almost no hope. Yet underneath the grim motions and colors of the strings, there is a faint stirring of protest. And in the final movement, when the trumpets enter with their affirmative chorale, it is as if the spirit of France is proclaiming its determination to rise again.

Much as one believes that music must be allowed to have its own laws and logic, one cannot perform—or respond to—these symphonies without a grasp of their programmatic content. Mr. Munch has the range to do justice to both pieces. In his ardor he summons up the fervor and flamboyance of the youthful Berlioz. In a grave vein he conveys the grim, painful



Charles Munch

## The Program

BOSTON SYMPHONY ORCHESTRA.  
Conducted by Charles Munch. At Carnegie Hall.  
Symphonie Fantastique.....Berlioz  
Symphony No. 2 for String Orchestra.....Honegger  
Bacchus et Ariane Suite No. 2.....Roussel

emotions of Honegger's score; as a Frenchman and friend of the composer, Mr. Munch has a special sympathy for it.

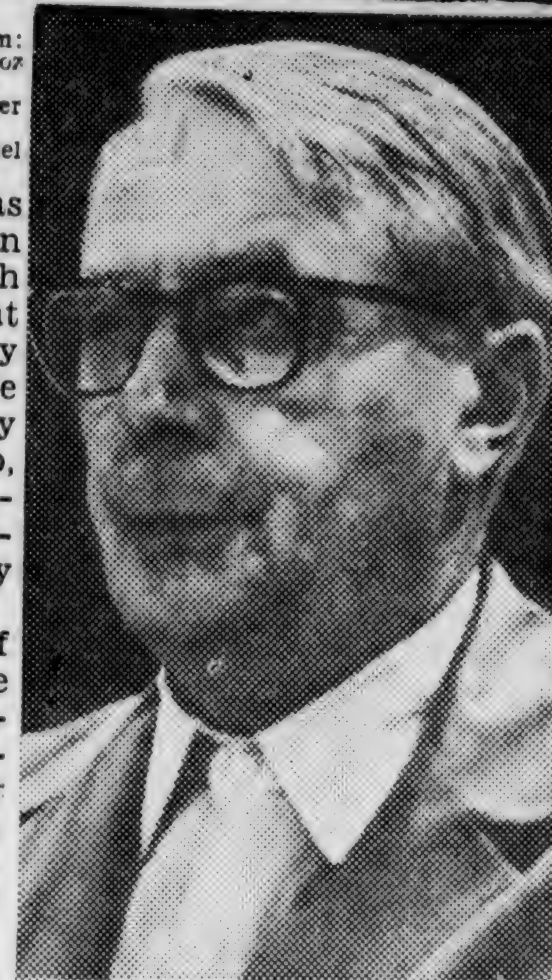
Mr. Munch has conducted the "Symphonie Fantastique" with more abandon in the past. There have been times when his tempos were so fervid as to be almost breathless. On this occasion his control was unfaltering, but there was no loss of intensity. Indeed, the work took on a fresh spaciousness. The Bostonians played with rich tone and shimmering color. The final chords had a solidity and refulgence one will long remember.

The strings distinguished themselves in the Honegger symphony, and the trumpets sang their yea-saying theme with rousing splendor. With Roussel's "Bacchus et Ariane" Suite, Mr. Munch and the Boston Symphony completed a program that looked routine on paper but was turned into a rewarding experience by the total involvement of the interpreters.

# PAUL HENRY LANG

## Boston Symphony Orchestra

CARNEGIE HALL  
Conductor, Charles Munch. The program:  
Symphonie Fantastique, Op. 14a...Berlioz  
Symphony No. 2 for String Orchestra...Honegger  
"Bacchus et Ariane," Suite No. 2, Op. 43...Roussel



Charles Munch, who conducted last night.

The Boston Symphony has always enjoyed the reputation of having a special way with French music. The magnificent orchestra used to include many French members, and while today the personnel is largely American, its French maestro, Charles Munch, issue of a distinguished Alsatian music dynasty from Strassburg, valiantly keeps up the tradition.

Having heard a good deal of Shostakovich and Mahler these last months, I was looking forward with pleasure to Wednesday night's all-French concert by the Bostonians; but listening to this French music one becomes aware of all manner of incongruities.

Honegger, whose second symphony was played, was one of the charter members of the group of French composers known as "Les Six." But this composer, of Swiss-German stock, writes music that has none of the fluent prattling of Milhaud, none of the delightful though lightweight elegance of Poulenc, to mention two other famous members of "Les Six."

The symphony is severely architectural, a quality which was anathema to a French composer of the post-Impressionist era, and it has pronounced polyphonic leanings, equally foreign to a real Frenchman. Maitre Gedalge, who held the chair of counterpoint at the Conservatoire, taught all of them, but all of Honegger's colleagues threw the fugues out of the window as soon as they had their diplomas.

Finally, there is a symbolic penchant in Honegger which appears in his music like stained glass windows—and he composes oratorios. How can all this be reconciled with the hedonism, spoofing and brittle classicizing of his confreres?

Nor did Mr Munch perform the Honegger symphony as he did the real French soufflé of Roussel, the ballet suite from

"Bacchus et Ariane," which closed the program. It was played in a sturdy manner, and notably the adagio emerged as an impressively solid bit of symphonism, rising to eloquent dramatic utterances.

And what do we hear at the end of the exciting and bold finale: a chorale, just like in Bach. The hymn calms down the overwrought strings as the French composer brings solace to the anguish caused by the brutal German occupation by recourse to quasi Lutheran strains!

Now surely the eccentric, hyper-romantic composer of the "Symphonie Fantastique," Berlioz, must be as French as a ruby Burgundy. But listen to the first movement of this symphony, forget about the weird story, which is spurious anyway, and what you hear is a very gauche sonata-allegro, old-fashioned, and very much according to the—German—book.

This is not French music either, rather it is an attempt by a Frenchman, filled with undigested Goethe and Beethoven,



## Music: Trumpet Sounds

*Times*  
Armando Ghitalla Plays  
With Bostonian Group

*Mar 28, 1960*  
By JOHN BRIGGS

SYDNEY SMITH once wrote that his idea of heaven was eating paté de foie gras to the sound of trumpets. He would doubtless have enjoyed the performance yesterday afternoon at Carnegie Recital Hall by Armando Ghitalla, assistant first trumpet player of the Boston Symphony Orchestra, and eleven other members of the orchestra.

Mr. Ghitalla, who last demonstrated his remarkable proficiency here at a Town Hall concert two years ago, yesterday offered a new work written especially for the occasion. It was a Concerto by Alvin Lucier, in three movements, Prologue, Serenade and Finale.

The new concerto proved to be a work of considerable interest. It combines and contrasts the sonorities of the trumpet plus string and wind quintets. The Serenade has passages of considerable beauty and the Finale is a brisk ending, showing unlimited confidence in the soloist.

Announced as a first New York performance was the Concerto II of Johann M. Molter, who died in 1765, found during the last year in the Badische Landesbibliothek. It proved to be an idiomatically written piece that afforded Mr. Ghitalla ample opportunity for display.

Yves Chardon's Sonata is written for a combination that sounds unlikely, trumpet in D and cello. In actual performance the two instruments balance very nicely if the cellist has so big and resonant a tone as Samuel Mayers, Boston first cellist, and if the trumpeter is capable of such varied and subtle graduations of tone as Mr. Ghitalla. The



Armando Ghitalla

composer was present to share in the applause for his composition.

Paul Hindemith, who has apparently composed music for every imaginable combination of instruments, was represented by his "Drei Stuecke," in which Paul Ulanowsky, pianist, joined the Boston players.

The afternoon's concluding work was a sonata by Alessandro Stradella. Originally written for trumpet and two consorts of viols (the immediate ancestor of the Cremona type of stringed instruments), it was heard yesterday in transcription for strings and winds.

The program opened with a sonata for trumpet and strings attributed to Purcell. It made clear at the outset what was evident throughout the afternoon's music: that Mr. Ghitalla is one of the most accomplished trumpeters now performing.

### RESTORED

*Mar 20, 1960*  
There'll be opera again at Tanglewood this summer. The opera department of the Berkshire Music Center, which was suspended last summer and the fate of which hung in the balance this year, has been saved by a number of its friends rallying to its rescue.

Boris Goldovsky will be back as the head of the re-activated department. It will be in operation during the center's regular summer session, which this year will be from July 3 to Aug. 14.

## Ghitalla Plays Trumpet With 12 Colleagues

*Mar 29, 1960*  
The Armando Ghitalla concert at Carnegie Recital Hall Sunday afternoon proved at least three things. It showed that Mr. Ghitalla, a member of the Boston Symphony, is a splendid trumpet player, that there is a sizeable public for chamber music featuring the trumpet, and that New York is still dreadfully in need of a moderately-sized chamber-music auditorium.

There simply was not enough room in Carnegie Recital Hall for all those who wanted to get into the concert, and yet if it had been held in Town Hall, there would have been too many empty seats left over.

Having brought with him twelve colleagues from Boston, most of them Boston Symphony members, Mr. Ghitalla offered a stimulating array of works by Purcell, Stradella, Johann Moltzer, Hindemith, Yves Chardon, and Alvin Lucier.

Mr. Lucier conducted his Concerto, which was written for this occasion. It derives stylistically from Stravinsky and Copland and contains some effective writing. There is too much of it, though, particularly of the second movement, a Serenade that rambles on and on. Throughout much of the work, surprisingly enough, the trumpet is treated as little more than another ensemble instrument.

Samuel Mayes assisted the soloist in Chardon's Sonata for Trumpet and Cello, and Paul Ulanowski, pianist, joined the quintet of instrumentalists that played Hindemith's superbly-written Three Pieces (for trumpet, clarinet, violin, double-bass, and piano).

This was, all in all, an afternoon of wonderfully imaginative and expert music-making.

A. H.



## Boston Symphony Concert Features 2 New Yorkers

By Francis D. Perkins

Two New York-born musicians were prominently concerned in the Boston Symphony Orchestra's last concert here this season Saturday afternoon under Charles Munch's direction in Carnegie Hall. Gary Graffman was the soloist in Chopin's Piano Concerto in E minor, and Norman Dello Joio took several bows with Mr. Munch after the performance of his Variations, Chaconne and Finale in a program which began with Beethoven's third "Leonore" Overture and closed with excerpts from Act III of Wagner's "Die Meistersinger."

Mr. Graffman's exceptional talent is already known here, but his interpretation of the Chopin concerto was none the less impressive on this account. It was memorable not only for its essential musicianship, for a technical prowess which employed virtuosity for expressive ends, but also for the mature discernment of his general conception of the music. He fully realized the work's innately romantic atmosphere and lyric imagination without indulging in excess of sentiment or obvious personalizing. Flexibility of phrasing was combined with unfailing continuity of line; the tone was delectably lucid and musical, and finesse of dynamic shading was matched by interpretative subtlety and range.

Mr. Dello Joio's Variations, Chaconne and Finale stands a good chance of entering the regular orchestral repertory; this was its fifth New York production in twelve years. It does not lose by repetition; yesterday's performance again spoke persuasively for the composer's ingenuity in his structural treatment of his basic ecclesiastical theme and the wide variety of mood and hue which he provides in this masterfully

orchestrated score. In its metamorphoses and divisions, the basic theme preserves its identity, although the music sometimes considerably changes its original atmosphere. This is one of the American works which the Bostonians will take with them on their Far Eastern spring tour.

Both the pianist and the composer were well served by Mr.

Munch and his musicians, who gave Mr. Graffman an expertly wrought and expressively sympathetic accompaniment in the concerto, with a captivating background atmosphere of romantic reverie in its second movement. The emotional range and span of color in Mr. Dello Joio's music were disclosed with full clarity of medium and detail in this responsive interpretation, which, like the concert as a whole, spoke eloquently of the high quality of this orchestra which was displayed at its best.

The Beethoven overture had a spirited performance, and unusually expressive insight marked the playing of the Wagnerian excerpts, especially in the emotional depth given to the revelation of Hans Sachs' meditations in the prelude.

This was expected to be the Boston Symphony's last concert in Carnegie Hall, which it has been visiting regularly ever since 1893. The fate of that historic building has not yet been finally sealed. Next season, however, this orchestra will give its usual five Wednesday night and five Saturday afternoon Manhattan concerts in Hunter College's Auditorium.

Seventy-Ninth Season, 1959-60

## BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

CONSTITUTION HALL: Washington, D.C.

THURSDAY EVENING, DECEMBER 17, 1959, AT 8:30 O'CLOCK

CHARLES MUNCH, Conducting

ANIA DORFMANN, Pianist

### PROGRAM

- FAURÉ . . . Overture to "Pénélope"
- \*DUTILLEUX . . . Symphony No. 2 for Large Orchestra and Chamber Orchestra  
I. Animato, ma misterioso  
II. Andantino sostenuto  
III. Allegro fuocoso—calmato

### INTERMISSION

- MOZART . . . Piano Concerto No. 9 in E flat, K. 271  
("Jeunehomme Concerto")  
I. Allegro  
II. Andantino  
III. Rondeau: Presto

MISS DORFMANN

- RAVEL . . . † "Daphnis et Chloé," Ballet, Suite No. 2  
Lever du jour—Pantomime—Danse générale

\* First Performance in Washington

† RCA VICTOR RECORDS

Miss Dorfmann uses the Steinway Piano

BALDWIN PIANO



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# THUNDER OUT OF BOSTON



Symphony Hall seats were removed to accommodate the orchestra, shown here with Munch awaiting the signal for a "take" to begin. The brass choirs are deployed in the balcony.

The BSO drums evoke the thunders of Judgement Day at the climax of the *Tuba mirum*, as the four brass choirs sound fanfares from the topmost balconies of Symphony Hall.

Charles Munch after work on the *Dies Irae*. "It's time for one more 'take,'" he decides; the brass choirs weren't quite together.

David Hall / feature review

**BERLIOZ: Requiem (Grande messe de morts), Op. 5.** New England Conservatory Chorus, Leopold Simoneau (tenor), Boston Symphony Orchestra, Charles Munch cond. RCA Victor Soria Series LDS 6077 2 12" \$13.96; Mono LD 6077 \$11.96

Interest: **Overwhelming tonal fresco**  
 Performance: **The best**  
 Recording: **Remarkable**  
 Stereo Directionality: **Realistic**  
 Stereo Depth: **Impressive**

RCA Victor has at last given us repertoire and a recorded performance of same wholly worthy of the deluxe Soria Series packaging—the long awaited documentation of the Charles Munch-Boston Symphony performance of the grandiose yet touchingly lyrical *Requiem* of Hector Berlioz.

This music, with its huge array of time and its four separated brass choirs in the *Tuba mirum*, *Rex tremendae* and *Lachrymosa*, demands the finest in stereo sound reproduction—and insofar as it can be gotten onto disc at the present stage of the art, RCA Victor's engineering team has done the job magnificently. Only tape could be finer.

However, it is the *musical* element, not the spectacular sound in itself, that makes this recording of the Berlioz *Requiem* an altogether remarkable achievement. Munch's first American performance—he introduced the *Requiem* to the Boston Symphony repertoire during the 1950-51 season—tended toward the overwrought, with a tendency to speed up tempi when working toward the climactic moments of the *Tuba mirum* and *Lachrymosa*; but in this 1959 performance, there is present that combination of classical control of tempo, phrasing and instrumental balance, combined with a truly romantic contrast of dynamics and color which makes for the ideal Berlioz performance.

The first stereophonic recording of the Berlioz *Requiem*, that was done under Hermann Scherchen's baton for Westminster (WST 201 2 12"), remains something of an historic document in its own right, since it took place in the Eglise St. Louis of Les Invalides where Berlioz himself conducted the work on December 5, 1837; but there is no brooking the superiority of the Boston choral and orchestral forces under Munch's eloquent baton, let alone the Frenchman's flawless

JUNE 1960 *Hi Fi/Stereo*



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JUNE 1960 *Hi Fi Stereo*



choice of tempo from beginning to end. There is no dragging under Munch's baton; neither is there any needless rushing. What is most impressive is the finely nuanced dynamics of the choral work, especially in the fierce contrasts of the *Rex tremendae* and in the unaccompanied *Quaerens me*. For this, a goodly measure of credit goes to Lorna Cooke de Varon, who trained her singers from the New England Conservatory to the highest pitch of perfection. Leopold Simoneau also does a sensitive job with the seraphic tenor solo of the *Sanctus*, if with just a trace of strain on the high notes. Taking the performance as a whole, I would have asked for only more of an accent and cutting edge to the savage syncopated violin figures in the *Lachrymosa*, but this is a small moment when judged in relation to Munch's total accomplishment.

We played through both the stereo and monaural discs of this performance and were interested to note that the stereo version was superior not only with respect to spatial illusion, but also in dynamic range and freedom from distortion. We can only hazard a few guesses as to why the opposite should be true for RCA Victor's Berlioz *Requiem*. A close look at the picture showing the general layout of chorus and orchestra will show the reader that there is a space of at least 50 feet between the first row of violins and the front row of the chorus, so that the use of separate sets of three microphones for basic recording was a necessity. Skilful mixing to the stereo master tape produced a thrilling result on the playbacks we heard at the session, and very little was lost in going from the 3-channel master to the 2-track disc. However, it may have been harder to produce the monaural tape and/or disc counterparts.

So, to be quite candid, it is the stereo version of this newest Berlioz *Requiem* recording that we recommend without reservation. It is an achievement that can take its place among the very few major achievements of the still new stereo recording age, such as London's album of Wagner's *Das Rheingold*. Those who acquire this album with its elegant packaging and 24-page brochure of 4-color reproductions from Bosch and others, will be adding richly to their store of musical and visual experience. ●

## Pension Fund







SYMPHONY HALL . . . BOSTON

*On the Occasion of the 85th  
Birthday of Pierre Monteux*

Wednesday, April 6, 1960, at 8:30 p. m.

125th  
**Pension Fund Concert**

*By The*

**BOSTON SYMPHONY ORCHESTRA**  
CHARLES MUNCH, *Music Director*

*Conducted by* PIERRE MONTEUX

MOZART . . . . . *Symphony No. 35, in D major, "Haffner," K. 385*  
I. Allegro con spirito    II. Andante    III. Minuetto    IV. Presto

INTERMISSION

BEETHOVEN . . . . . *\*Symphony No. 9, in D minor, with final chorus  
on Schiller's Ode to Joy, Op. 125*

- I. Allegro ma non troppo, un poco maestoso  
II. Molto vivace; Presto  
III. Adagio molto e cantabile  
IV. Presto; Allegro  
Allegro assai  
Presto  
Baritone Recitative  
*Quartet and Chorus: Allegro assai*  
*Tenor Solo and Chorus: Allegro assai vivace, alla marcia*  
*Chorus: Andante maestoso*  
Adagio ma non troppo, ma divoto  
Allegro energico, sempre ben marcato  
*Quartet and Chorus: Allegro ma non tanto*  
*Chorus: Prestissimo*

**CHORUS PRO MUSICA**

ALFRED NASH PATTERSON, *Conductor*

*Soloists*

1 ELEANOR STEBER, *Soprano*    JOHN McCOLLUM, *Tenor*  
FRED A. GRAY-MASSÉ, *Alto*    DAVID LAURENT, *Bass*

BALDWIN PIANO

\*RCA VICTOR RECORDS

**ODE AN DIE FREUDE**

*Friedrich von Schiller*

"O Freunde, nicht diese Töne,  
sondern lasst uns angenehmere  
anstimmen, und freudenvollere."

*Oh friends, no longer these tones of  
sadness!  
Rather sing a song of sharing and of  
gladness!  
Oh Joy, we hail Thee!*

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum.

*Joy, thou spark from heav'n immortal  
Daughter of Elysium!  
Drunk with fire, toward Heaven ad-  
vancing  
Goddess, to thy shrine we come.*

Deine Zauber binden wieder,  
Was die Mode streng getheilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

*Thy sweet magic brings together  
What stern Custom spreads afar;  
All mankind knows all men brothers  
Where thy happy wing-beats are.*

Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!

*He whose luck has been so golden  
Friend to have and friend to be,  
He that's won a noble woman,  
Join us in our jubilee.*

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Wandelt, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

*Glad as the suns that God sent flying  
Down their paths of glorious space,  
Brothers, now forget all sadness  
Joyful run your hero's race.*

Ja — wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund.

*Oh if there is any being  
Who may call one heart his own  
Let him join us, or else, weeping,  
Steal away to weep alone.*

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.

*Nature's milk of joy all creatures  
Drink from that full breast of hers:  
All things evil, all things lovely,  
Rose-clad, are her followers.  
Kisses are her gift, and vine-leaves,  
Lasting friend on life's long road;  
Joy the humblest worm is given,  
Joy, the Seraph, dwells with God.*

The English translation is by Theodore Spencer





Bachrach

Pierre Monteux as he appeared during the period from 1919 to 1924 when he was conductor of the Boston Symphony Orchestra. Tonight he will conduct the orchestra in Beethoven's Ninth in Symphony Hall, a concert honoring him on his 85th anniversary.

## Happy Birthday to Monteux!

CSM Apr. 5, 1960

By the Associated Press

The Boston Symphony Orchestra, renowned for its instrumentalists, broke into song last night when Pierre Monteux, oldest active symphony conductor, stepped on stage for a rehearsal.

The musicians, joined by the 120-voice chorus, gave out with "Happy Birthday to You" to the venerable maestro who was 85 yesterday.

Monteux was taken completely by surprise by the unannounced greeting but recovered his composure quickly, bowing graciously to the singers.

Harry Ellis Dickson of the first violin section then presented Monteux with a plaque from the State of Maine where he has his home in Hancock. The base for the plaque was made of Maine pine, and attached to the gift was a birthday greeting from Maine's Gov. John H. Reed.

With the ceremonies over, Monteux stepped to the podium and conducted the orchestra and chorus in Beethoven's Ninth Symphony, the work he will conduct Wednesday night for the orchestra's pension fund.

The conductor had spurned suggestions that some recognition be made of his birthday, and last night's greeting was entirely informal. Adding to the

informality was his attire—a lumberjack shirt and old trousers. The orchestra and chorus, too, were in casual dress for the rehearsal without an audience in Symphony Hall.

## Monteux Is 85; His Present? He'll Help Others

BOSTON, Apr. 4 (AP).—Pierre Monteux, dean of all active symphony orchestra conductors, reached eight-five today, but instead of taking the day off conducted a Boston Symphony rehearsal.

When orchestra members asked if they might arrange a party for him, he requested, as a present, a performance of Beethoven's Ninth Symphony which he would conduct for the benefit of the Symphony Pension Fund. He will offer the work Wednesday night.

Mr. Monteux preceded the late Serge Koussevitzky as music director of the symphony. Later, he went to San Francisco as conductor of the San Francisco Symphony, where he retired in 1952.

In his native Paris, where he founded the Societe des Concerts Populaires, he led world premieres of Stravinsky's "Petrouchka," "Le Sacre du Printemps" and "Le Rossignol," Ravel's "Daphne et Chloe" and Debussy's "Jeux."

The Boston Symphony Orchestra's pension-fund concert will be broadcast live, in stereophonic sound, over WCRB-AM-FM Wednesday at 8:30 p.m. Pierre Monteux will conduct the orchestra. This concert is a present to Mr. Monteux from the orchestra, soloists, and chorus, in observance of his 85th birthday.

Mr. Monteux will conduct the orchestra, soloists, and Chorus Pro Musica in the performance of Beethoven's "Symphony No. 9 in D Minor," with final chorus on Schiller's "Ode to Joy."

Alfred Nash Patterson has prepared the chorus for this performance. Soloists will include soprano Eleanor Steber; contralto Freda Gray Masse; tenor John McCollum; and basso David Laurent.

The concert will open with Mozart's Symphony No. 35.



## Monteux, 85 Today, Immersed In Plans for Beethoven's Ninth

**Conductor, Set to Lead Boston  
Symphony Wednesday, Asks  
That There Be No Party**

By ROSS PARMENTER

Special to The New York Times, 1960

BOSTON, April 3—Pierre Monteux will spend his eighty-fifth birthday tomorrow immersed in Beethoven's Ninth Symphony. It is his birthday present from and to the Boston Symphony.

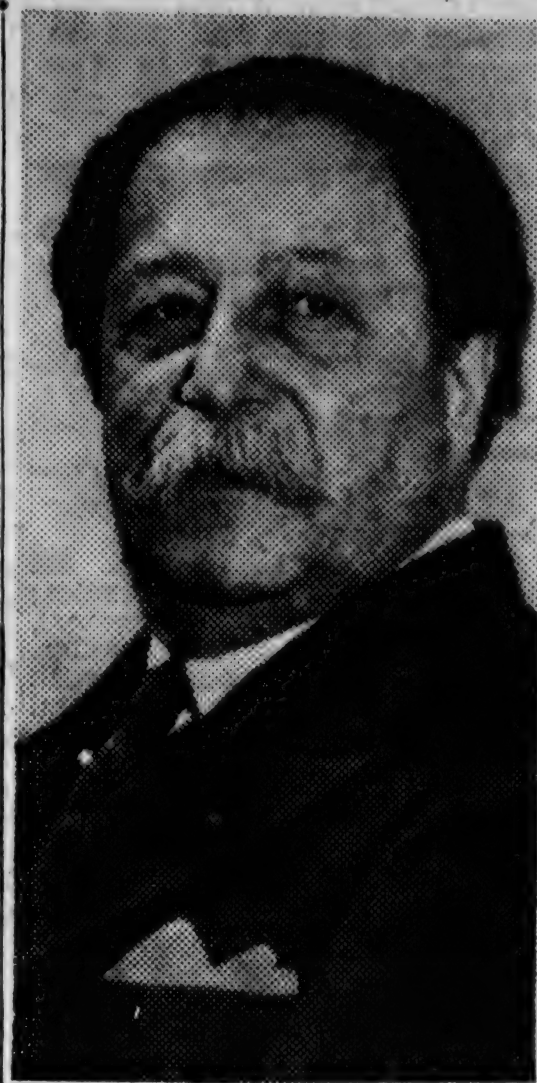
"From" because when the orchestra asked the conductor what he would like for his birthday his reply was a performance of the Ninth. And "to" because when the performance is given on Wednesday it will be for the benefit of the orchestra's pension fund. It will raise almost \$15,000.

Mr. Monteux specifically requested that there should be no party. In an interview he said that an eighty-fifth birthday was too small an occasion for so large a fuss.

"They can give me a party on my ninetieth birthday," he said. And as he said it benevolence beamed from his wise, friendly face, and his kindly eyes—so dark a green they appear brown—gleamed with just a bit more humor.

He spent today rehearsing the elements of Beethoven's Ninth separately. In the morning he rehearsed the orchestra, in the afternoon the four soloists—Eleanor Steber, Freda Gray-Masse, John McCollum and David Laurent—and in the evening, the Chorus Pro Musica. Tomorrow he will rest during the day and in the evening he will lead a rehearsal with all the necessary forces combined.

Mr. Monteux now makes his permanent home at Hancock, Me., and he has come to have a fondness for the plaid shirts of the region. As he made his way to the podium for this morning's rehearsal, he was wearing such a shirt—a blue and red one. The members of the orchestra rose in a body, gave him a cheer and played the first measures of "Happy Birthday."



Pierre Monteux

### A Happy Morning

Once on the stand Mr. Monteux smiled and said, "I cannot be more happy than to be with you this morning." Then he put on his steel-rim glasses—he does not wear glasses ordinarily—rapped the side of the music stand and asked to start a passage in the final movement.

Despite their previous warming-up the men were not so alert as the rosy-cheeked conductor. Clearly he found the response a little sluggish. He stopped and asked for a repeat.

"I don't want to follow you," he said, "so you have to follow me."

The musicians laughed and thereafter he had them in his hands. He had achieved what he had said earlier about conducting:

"It's a kind of suggestion. You take the minds of the people in your hands, and they will understand you."

Mr. Monteux chose Beethoven's Ninth because it has always been close to him. He used to play it as his final concert

each year with the San Francisco Symphony. And he led it with the Boston Symphony on March 30, 1924. Then it was a sort of farewell, for he was leaving the orchestra, after having been its musical director for five years.

It was Charles Munch who got Mr. Monteux back to Boston, and Mr. Monteux has been reassociated with the orchestra ever since 1950. It is one of the pleasures of his long life.

Mr. Monteux said he was glad to be conducting Beethoven because one of the things he resents is being labeled a "French" conductor.

### Nearest to Brahms

"After all," he said, "Debussy didn't exist when I was educated. Neither did Ravel. I was brought up on Haydn, Mozart and a little Brahms. I have learned the French since. But I'm not a French conductor. I'm just a conductor." Mr. Monteux said that of all the composers he has been associated with, Brahms has meant the most to him.

"His music is nearer me," he said. "It is our rapport."

An interview with Mr. Monteux is generally also an interview with Mrs. Monteux, the former Doris Hodgkins. It was also this way in Boston. Witness the accounting for the conductor's marvelous health and the fact that he has never missed a rehearsal, much less a concert.

"She lets me eat what is good for me," said the conductor. And Mrs. Monteux chimed in:

"I see that he takes a walk every day, that he never gets overheated, that he gets plenty of sleep and that he keeps up his interests."

Neither was in a reminiscent mood. Their thoughts were turned to the future. And with the help of Mrs. Monteux's datebook the conductor was able to say what lies ahead. He

is engaged to conduct all over Europe next season. In between he will lead a concert in London to celebrate Princess Margaret's wedding.

He will open the seasons of the Lewisohn Stadium in New York and the Hollywood Bowl in California. In August he will direct one of his dearest projects, his annual summer school for conductors in Maine.

Originally he wanted to leave something to posterity as a composer, but now he says he is resigned to trying to transmit to other something of what he has learned about conducting.

"But the music," he says, "must be second nature. That's something you don't learn."



## Monteux, 85, Wins Cheers Of Symphony

World-famed conductor Pierre Monteux walked onstage in Symphony Hall last night to a swelling chorus of "Happy Birthday, Dear Maitre," in an unrehearsed and impromptu arrangement by the 125 voices of the Chorus Pro Musica and 104 voices of Symphony players.

Dean of symphony conductors, Monteux was 85 years old yesterday. He was here to rehearse the orchestra and chorus for his formal birthday concert tomorrow night.

### Flashes Sign

At 7:30 p.m. Concert Master Richard Burgin saw him open the stage door to walk to the podium and Burgin flashed the signs which brought chorus and orchestra to their feet singing.

Ruddy-faced Monteux beamed and his walrus mustache twinkled.

At the podium violinist Harry Ellis Dickson was waiting and presented the conductor, who has a home in Hancock, Me., with a plaque from Maine Gov. John H. Reed.

Then Monteux rehearsed the chorus in the finale of the Beethoven Ninth Symphony.

Gov. Reed's letter on the plaque stated:

"In a world whose urge to create seems to be dedicated to the reproduction of the sound of cannon, the people of the State of Maine give their salute to a fellow citizen whose life has been dedicated to the cause of human understanding and love, through the inspiration of music.

"To Pierre Monteux—of Hancock, Me., and the world—the people of the 'domain of the Great Pine' convey their deep appreciation and great love on his 85th birthday.

"May Monteux continue to inspire his fellow men to strive for peace and goodness through the creative voice of music."

## Beethoven's Ninth Gift For Maestro

By ROBERT TAYLOR

Never so alive as when he lives in music, they asked Pierre Monteux what he wanted for his 85th birthday and he replied: Beethoven's Ninth. Last night before a tumultuous, emotion-packed Symphony Hall audience, the venerable French conductor unforgettably achieved his wish.

It was an historic occasion, and, as Henry B. Cabot, president of the Boston Symphony trustees, remarked from the stage, one that can never be repeated in a lifetime.

It was a spontaneous surge of love for a great man from an audience alert to his meaning. The

shouting that rang through the hall saluted a near-century of musical symbols ranging from the wild first night of Stravinsky's "Rite of Spring," through five years (1919-24) as conductor of the Boston Symphony, to that very moment when the octogenarian artist had finished a magnificent reading of the Ninth.

The conductor's stand was flanked by white gladioli, and in front the numerals "85" were spelled out in white carnations against a green ground. Each member of the orchestra displayed a gala white carnation. When Mr. Monteux first appeared, walking slowly, a portly figure with white mustachios and curling, still-black hair, the audience rose and cheered. When he finished there was pandemonium.

## Symphony Hall Salutes Monteux at 85



**HOMAGE TO MONTEUX**—A capacity audience jammed Symphony Hall last night to pay tribute to Pierre Monteux, one of the world's great men of music and now a resident of Hancock, Me. (Herald Staff Photo by Calvin Campbell)

on his 85th birthday. The concert realized nearly \$14,000 for the Pension Fund of the Boston Symphony Orchestra. Mr. Monteux conducted Beethoven's Ninth Symphony.



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The concert realized nearly \$14,000 for the Pension Fund of the Boston Symphony Orchestra. Mr. Monteux conducted Beethoven's Ninth Symphony.



Indeed, the hall has seldom witnessed such a thunderous outburst as the one engulfing the beloved Monteux at the close of this 125th Pension Fund Concert. The audience tore into wave after wave of applause as the final stirring syllables of Schiller's "Ode to Joy," ceased; and as Pierre Monteux turned to acknowledge it, stood en masse.

Gallantly, the conductor turned and kissed the hand of Eleanor Steber and Freda Gray-Masse, the women soloists. The cheering mounted. Charles Munch appeared and the two men embraced. Henry Cabot then paid tribute to the remarkable Monteux, while the conductor stood silently, benevolence radiating from his wise and kindly face.

#### GIVEN A SCROLL

Harry Dickson, one of Mr. Monteux's pupils with the Orchestra, presented a scroll "in gratitude for many inspired teachings." Mr. Dickson had studied at the Monteux Music School in Hancock, Me., where the conductor now makes his permanent home.

Then there were presentations from the RCA Victor Company of recordings which Mr. Monteux has pressed with four illustrious orchestras. From the governor of Maine another scroll. And more tumult. Finally Pierre Monteux stepped forward and in an emotion-choked, accented voice, said:

"I am not a speechmaker." After a pause in which he gathered balance from his overwhelming homage, he went on: "I owe to Mr. Munch everything."

Charles Munch, who had been standing among the violins during the ceremonies, came forward again and the two generations once more embraced. It was Dr. Munch who, in January, 1951, invited Pierre Monteux to return to

Boston. He has conducted the orchestra each year since.

With all this—and the Pension Fund, incidentally, realized approximately \$13,500—there would seem to be little to be said about the music. But it was the music that was heart and soul of the evening. Mr. Monteux chose Beethoven's Ninth because it has always been close to his heart.

#### NEW BEGINNING

He used to play the Ninth as his final concert each year with the San Francisco Symphony. And he led it with the Bostonians, March 30, 1924, as a kind of farewell to the city, after having been musical director here five years.

Last night it was no farewell but a new beginning. The reading was controlled, moving, intense. The four soloists led by Eleanor Steber who sang splendidly, did extremely well, though occasionally a trifle unevenly. John McCollum, tenor and David Laurent, bass, were impressive if not up to the standards of Miss Steber and Freda Gray-Masse.

The Chorus Pro Musica had lustrous sonority and excellent discipline in attacks, releases and other ensemble techniques. The orchestra sounded opulent and incredibly responsive. The performance was inspired from start to finish by the presence of Mr. Monteux.

The evening got underway with an equally polished interpretation of Mozart's "Haffner" Symphony. Again, the string tone was velvety, the instrument reflecting the mellow patina of its leader. But it was the Beethoven Ninth that proved the summation of Pierre Monteux's ideals, of a life continuously renewed in art. To have heard it on this occasion was an indelible experience.

Mr. Monteux conducts the Boston Symphony in a brace of concerts on Friday and Saturday. Sunday he leaves for London. Monday morning he begins rehearsal for his European appearances. He was born when Tchaikovsky, Verdi and Wagner still lived, and last night, we, his inheritors, stood in his debt.

**THE BOSTON SYMPHONY ORCHESTRA** gave a special concert at Symphony Hall last night, for the benefit of the pension fund. All participants donated their services. Pierre Monteux, conductor emeritus, presented the "Haffner" Symphony of Mozart, and Beethoven's Ninth Symphony. The chorus for the latter was the Chorus Pro Musica, prepared by Alfred Nash Patterson, and the soloists: Eleanor Steber, soprano; Freda Gray-Masse, contralto; John McCollum, tenor, and David Laurent, bass.

#### By CYRUS DURGIN

To report the event in a sentence: Pierre Monteux celebrated his 85th birthday by conducting the Boston Symphony last night in a performance of Beethoven's Ninth Symphony to benefit the Orchestra's pension fund, and was rousing cheered by an audience that filled Symphony Hall.

There was much more to it than that, however, for the occasion was in its way historic, the performance magnificent, and the ovation that roared into the ears of the rotund little master was a wave of the heartfelt admiration and affection.

Let us tell the story from the beginning, which was at about 8:30, when the leonine head of Monteux first was observed in the door at right of stage. Slowly, carefully he walked toward the conductor's stand, which had been fitted with a railing, flanked with baskets of white gladioli and banked in front with greenery, in which the number 85 was woven in white carnations.

All the players sported white carnations in their lapels. Monteux, immaculate in his beautifully cut tailcoat, wore in his lapel the red rosette of the Legion of Honor.

The Orchestra rose in greeting, the audience likewise. The reception was warm, spontaneous, lingering. Then, Mozart's "Haffner" Symphony, for the Beethoven Ninth alone falls far short of full concert length.

After intermission — during which the lobby was buzzing with praise for the tidiness and

delicacy with which the "Haffner" had been performed — the Beethoven Ninth, with its Schiller's Ode to Joy.

One had anticipated a beautifully moulded, melodically flowing, rhythmically exact, and texturally clear account of this masterpiece, for that is Monteux's way. Even so, I was not quite prepared for the X-ray clarity of detail, in which for three movements you heard literally everything, or for the exactitude of notes and nuances, and a peculiarly luminous quality which shed much warmth as well as light.

This, to my mind, was a great, a classic performance of the Ninth, with the finale its crown and highest glory. Monteux was as calm then as before, his gestures just as small and just as meaningful in what they conveyed.

But what reached the ear was a beauty of orchestra, solo voices and chorus such as one chronicler believed he never heard before.

#### Vocal Pace Perfect

For one thing, the tempi were magically accurate, fast enough for the music, not one fraction more, so that the inhuman difficulties which Beethoven wrote for human voices were not compounded. As a result, soloists and choristers alike sounded with a big, rich resonance, and their respective parts were noble melody and rhythmic pattern, not a breathless gabble.

This prevailed right through the prestissimo (which means faster than possible), and the results was clarity and excitement that, in this finale, never before had sounded so thrilling.

When that last D major chord sounded, the cheers burst forth. The audience rose, stood applauding and yelling, and remained so for nearly five minutes. Monteux stood, flushed, beaming, sharing the



ovation with his colleagues, slowly and hesitantly stepped down, and made his way off-stage. Back he came and the reception went on.

The first person among several who came forth for the ceremony which followed, was Alfred Nash Patterson. Monteux shook his hand in grateful recognition for Patterson's fine work in preparing the Chorus Pro Musica.

There were other handshakings, for soprano Eleanor Steber, contralto Freda Gray-Masse, tenor John McCollum, and bass David Laurent, each of whom had contributed greatly to the sum total.

Henry B. Cabot, president of the Orchestra's trustees, was first to speak, and his words could not have been bettered when he told the conductor-emeritus how much the public admired and thanked him.

#### Scroll Presented

Harry Ellis Dickson, Boston Symphony violinist and conducting pupil of Monteux, presented "Cher maitre" with a scroll, which represented a gift of a TV set, already delivered at the Monteux home in Hancock, Me., from many pupils.

Alan Kayes, for RCA Victor, gave Monteux an exceedingly special edition of his own recordings, some first pressings of unreleased records, which Monteux had made with the Boston Symphony, the San Francisco Orchestra, the Vienna Philharmonic and the London Symphony.

Music director Charles Munch, long a close friend and colleague, twice embraced Monteux with the accolade of a kiss upon either cheek.

Mr. Cabot revealed that Monteux had donated his services, and that the concert had brought \$13,000 to the Orchestra's pension fund.

At last Monteux spoke over

the public address system, in a hearty voice that sounded more like 45 than 85. "Had it not been for the work and the kindness of Mr. Munch in preparation, this wonderful thing could not have happened. To Mr. Munch I owe everything.

#### Notable First

That was the last. A great occasion was over. Those of

us fortunate enough to be there will not forget.

For the sake of the record, this was the first choral performance Monteux had conducted at Symphony Hall since, a decade ago, he returned as conductor emeritus to begin the long series of guest appearances which have distinguished his later career.

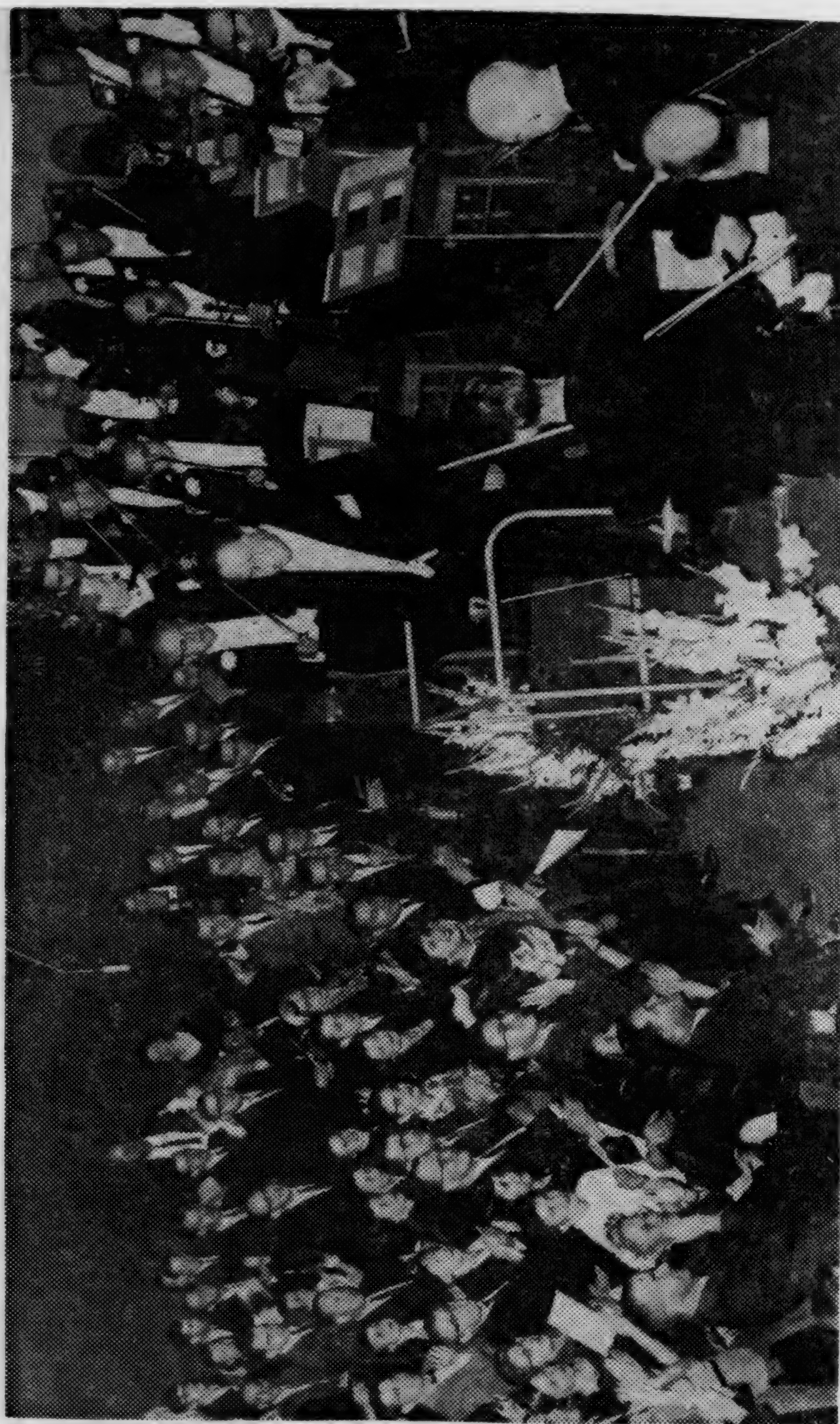
## Monteux



WITH JUSTIFIED EXCITEMENT, Mrs. Monteux watches her husband give and receive his 85th birthday present, a concert with the Boston Symphony. Sitting with her is Mrs. Thomas Perry.



# and Fete -- a Triumph



REIGNING SENIOR STATESMAN OF MUSIC, Pierre Monteux returns to conduct the Boston Symphony, which he helped to build up 40 years ago. He helped to boost its pension fund by \$13,500 at a concert marking his 85th birthday.

(Globe Photos by Philip Preston)

## Monteux's Birthday Party

### Noted Maestro Celebrates His 85th Year

By Brockman Morris

Pierre Monteux turned a page of musical history last night when he gave Boston a present on the occasion of his 85th birthday—a magnificent performance of Beethoven's Ninth Symphony. After conducting the Boston Symphony Orchestra, the Chorus Pro Musica, and the soloists Eleanor Steber, Freda Gray-Massé, John McCollum, and David Laurent, the rotund little gentleman of the wispy mustachios turned to his audience and, with a quiet, benevolent smile, witnessed pandemonium. His listeners, filling Symphony Hall, thus paid homage to a great conductor on an occasion of greatness. Leader of the Boston Symphony from 1919 to 1924, he had again returned to his old friends. The dais was fronted by clouds of white gladioli and a bank of greenery in which white carnations spelled the numerals "85." He wore the red lapel ribbon of the Legion d'Honneur; his musicians wore white carnations. By presenting himself at this milestone (his actual anniversary was Monday, April 4), he earned the orchestra's pension fund a sum in excess of \$13,000.

There were shouts of greeting when Mr. Monteux first appeared on stage to conduct Mozart's "Haffner" Symphony, chosen as a supplement to the Ninth. The velvet performance brought the program to an intermission buzzing with comments on the music's purity and warmth.

When he returned to the podium and lifted his baton to begin the Ninth, it became apparent, as the music proceeded, that we were witnessing no ordinary performance. Each succeeding movement bespoke of singular clarity of thought, attention to the most elusive nuances, and relentless technical precision. When the chorus and soloists joined forces with the orchestra and swept into Schil-

ler's "Ode to Joy," it was obvious that this was music equaled only on rare occasions. The symphony ended, and Mr. Monteux turned and kissed the hands of Miss Steber and Miss Gray-Massé. For fully five minutes shouts and screams of "Bravo" were heard over the deafening mélange of sound as the audience rose en masse and roared its approval.

The first to come on stage after the bows of the conductor and the performers was Alfred Nash Patterson, who received a warm sign of appreciation from Mr. Monteux for his work as director of the Chorus Pro Musica. Next came Henry B. Cabot, president of the Boston Symphony trustees, who stated this was a once-in-our-lifetimes occasion and heaped praise on the eminent guest.

Harry Ellis Dickson, member of the first violin section, presented Mr. Monteux with a

scroll "for his inspired teachings," inscribed by many of his former students at the École Monteux in Hancock, Me., present home of the maestro. Mr. Dickson also spoke of the gift of a television set from pupils and friends, already delivered to Hancock.

Representing RCA Victor, Alan Kayes offered Mr. Monteux a new album of first pressings of symphonic works performed by the conductor and four great orchestras — the Boston Symphony, his "own and beloved" San Francisco Symphony (which he conducted for 17 years), the Vienna Philharmonic, and the London Symphony.

When at last Charles Munch stepped forward, he and Mr. Monteux greeted each another with an accolade, again creating havoc in the house. With a slight bow and a gracious smile, Pierre Monteux left the stage, and a great performance took its place in history.



THE BOSTON DAILY GLOBE—THURSDAY, APRIL 7, 1960

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Pierre Monteux turned a page of musical history last night when he gave Boston a present on the occasion of his 85th birthday—a magnificent performance of Beethoven's Ninth Symphony.

After conducting the Boston Symphony Orchestra, the Chorus Pro Musica, and the soloists Eleanor Steber, Freda Gray-Massé, John McCollum, and David Laurent, the rotund little gentleman of the wispy mustachios turned to his audience and, with a quiet, benevolent smile, witnessed pandemonium.

His listeners, filling Symphony Hall, thus paid homage to a great conductor on an occasion of greatness. Leader of the Boston Symphony from 1919 to 1924, he had again returned to his old friends. The dais was fronted by clouds of white gladioli and a bank of greenery in which white carnations spelled the numerals "85." He wore the red lapel ribbon of the Legion d'Honneur; his musicians wore white carnations. By presenting himself at this milestone (his actual anniversary was Monday, April 4), he earned the orchestra's pension fund a sum in excess of \$13,000.

There were shouts of greeting when Mr. Monteux first appeared on stage to conduct Mozart's "Haffner" Symphony, chosen as a supplement to the Ninth. The velvet performance brought the program to an intermission buzzing with comments on the music's purity and warmth.

When he returned to the podium and lifted his baton to begin the Ninth, it became apparent, as the music proceeded, that we were witnessing no ordinary performance. Each succeeding movement bespoke of singular clarity of thought, attention to the most elusive nuances, and relentless technical precision. When the chorus and soloists joined forces with the orchestra and swept into Schil-

ler's "Ode to Joy," it was obvious that this was music equaled only on rare occasions.

The symphony ended, and Mr. Monteux turned and kissed the hands of Miss Steber and Miss Gray-Massé. For fully five minutes shouts and screams of "Bravo" were heard over the deafening mélange of sound as the audience rose en masse and roared its approval.

The first to come on stage after the bows of the conductor and the performers was Alfred Nash Patterson, who received a warm sign of appreciation from Mr. Monteux for his work as director of the Chorus Pro Musica. Next came Henry B. Cabot, president of the Boston Symphony trustees, who stated this was a once-in-our-lifetimes occasion and heaped praise on the eminent guest.

Harry Ellis Dickson, member of the first violin section, presented Mr. Monteux with a

scroll "for his inspired teachings," inscribed by many of his former students at the École Monteux in Hancock, Me., present home of the maestro. Mr. Dickson also spoke of the gift of a television set from pupils and friends, already delivered to Hancock.

Representing RCA Victor, Alan Kayes offered Mr. Monteux a new album of first pressings of symphonic works performed by the conductor and four great orchestras — the Boston Symphony, his "own and beloved" San Francisco Symphony (which he conducted for 17 years), the Vienna Philharmonic, and the London Symphony.

When at last Charles Munch stepped forward, he and Mr. Monteux greeted each another with an accolade, again creating havoc in the house. With a slight bow and a gracious smile, Pierre Monteux left the stage, and a great performance took its place in history.











FAR EASTERN TOUR

## Symphony Starts Japan Tour May 1

*Herald 12-9-59*

Boston Symphony Orchestra officials yesterday confirmed a report that the orchestra has accepted an invitation to tour Japan and other East Asian countries in the spring of 1960.

The tour will be made under President Eisenhower's special International Program for Culture Presentations administered by the American National Theater and Academy (ANTA). It will begin May 1, on the conclusion of the regular Boston Symphony season, and last from six to eight weeks.

The orchestra, as The Herald reported exclusively yesterday, will perform in various Japanese cities, and also in the Osaka Festival. The Philippines, Formosa and Korea are expected to be on the itinerary as well, though ANTA has not confirmed these dates.

The Far East appearance, first in the Boston Symphony's 79-year-old history, will be the orchestra's third foreign tour. It made its first European visit in 1952. In 1956, the Boston Symphony was the first major American orchestra to perform in the Soviet Union.

## Tour of Japan For Symphony

*Herald 12-8-59*

### First Far East Visit Expected This May

Members of the Boston Symphony Orchestra have voted in favor of a Japanese tour at the conclusion of the 1959-60 season here. The Herald learned yesterday. This will be the first time that the orchestra, one of the world's finest, has appeared in the Far East.

Although Symphony Hall officials refused to confirm the report, sources close to the orchestra declared the tour will probably be taken under U.S. State Department sponsorship and will bring the Boston Symphony into most of the major cities of Japan.

### Earlier Tours

In 1956, the Symphony undertook a history-making tour of the Soviet Union, and in May, 1952, wrote a new chronicle of musical activity during its first European appearances. It is believed that the Japanese tour will occur, like these others, in the month of May.

If so, the Boston Pops Orchestra under Arthur Fiedler will again consist of an alternate group of musicians instead of the regularly-scheduled Symphony men.



First Stop Will Be Japan

9.57.12-9.59

## Boston Symphony to Tour Countries in East Asia

By CYRUS DURGIN

The Boston Symphony Orchestra and its music director, Dr. Charles Munch, will make a tour of from six to eight weeks in eastern Asia, beginning May 1.

Japan will be the first country visited, where the Orchestra

will participate in the Osaka Festival, and will be heard in the principal Japanese cities.

Other countries of eastern Asia will be included. An associate conductor, yet to be announced, will assist Dr. Munch.

The tour will be made under

the auspices of President Eisenhower's Special International Program for Cultural Presentations, administered by the American National Theater and Academy (ANTA).

Robert Schnitzer, general manager of ANTA, is in charge of the over-all arrangements.

"The itinerary is still incomplete," Schnitzer said.

"But it is certain that the Philippines will be included. Taiwan is pretty sure, also, and Korea is a possibility. The Koreans want American musicians very much, but there is difficulty in arranging accommodations for so large a party in Korea."

"Singapore is another possibility, and so is Hongkong. The prospects of going to

India are not bright. I think it is doubtful that the State Department feels that it can afford travel that far westward.

### Japanese Enthusiastic

"Japan is wildly enthusiastic about fine Western music, and that is the main peg upon which we hang this tour. The secondary Japanese city on the main island, was established two years ago as an international artistic venture."

"The Boston Symphony, I believe, is the most impressive thing we've sent to Asia."

The tour will be undertaken

at the close of the Boston Symphony's main season at Symphony Hall. The Orchestra will return shortly before the beginning of the Summer Berkshire Festival at Tanglewood.

Absence of the Boston Symphony will necessitate that the Spring season of Pops at Symphony Hall, under the direction of Arthur Fiedler, be per-

formed by another orchestra to be assembled. This was the case in 1952 when the Boston Symphony made its first European tour in May.

### Symphony's Japan Tour

The Boston Symphony Orchestra has confirmed its acceptance of an invitation to tour Japan and the other East Asian countries in the spring of 1960. The tour will be made under the President's special international program for cultural presentations, administered by the American National Theater and Academy. The tour will commence about May 1 for six to eight weeks. The orchestra will perform in various Japanese cities and will participate in the Osaka Festival. The Philippines, Formosa, and Korea probably will be included, but this is not yet confirmed by ANTA. This will be the orchestra's third foreign tour. It toured Europe in 1952, and in 1956 was the first American orchestra to perform in the U.S.S.R. 12.8.59

### Copland for BSO Tour

Charles Munch has invited Aaron Copland to join the Boston Symphony Orchestra as guest conductor on the orchestra's Far Eastern tour that will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities with Dr. Munch and with Richard Burgin, associate conductor. The tour, the orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theater and Academy.

Mr. Copland has had a long association with the Boston Symphony. The late Serge Koussevitzky first performed one of his compositions at a concert on Feb. 20, 1925. Since then 17 additional works by Mr. Copland have had more than 130 performances by the Boston Symphony.

## BOSTON SYMPHONY TO PLAY IN JAPAN

Times  
12.9.59  
Munch to Conduct Group in  
Spring Tour, Which May  
Cover Other Countries

The Boston Symphony, which already has made two post-war foreign tours, will appear in Japan next year. With Charles Munch as its conductor, the orchestra will take part in the Osaka Festival on May 1 and then visit several cities in Japan.

As yet the itinerary has not been completed. It is expected that the tour will last from six to eight weeks, and that other Asian countries in addition to Japan will be visited, Taiwan, Korea, Hong Kong and the Philippine Islands are locations being discussed.

If the tour lasts for eight weeks, it will affect the Berkshire Music Festival, which usually starts the first week in July. A spokesman for the Boston Symphony said yesterday that the festival of Tanglewood, Lenox, Mass., would go on, but that its dates would be determined by the return of the orchestra.

Mr. Munch will bring another conductor on the trip. His associate has not yet been named, but it was rumored in Boston yesterday that an American composer-conductor would be selected.

This will not be the first time that the Far East will be hearing a major American orchestra. The Symphony of the Air tour that area in 1955, the Los Angeles Philharmonic in 1956 and the Little Orchestra Society early this year.

Those trips, like the Boston Symphony's forthcoming one, were made under the President's Special International Program for Cultural Presentations, administered for the State Department by the American National Theatre and Academy.



First Stop Will Be Japan

9.5.59 12-9-59

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# The Boston Symphony Will Find the Japanese Want Western Music

*Blake Jan 17, 1960*

By CYRUS DURGIN

No doubt it is natural for us Occidentals who have not been in Asia to think of Japanese music more or less in terms of the pentatonic scale and queer harmonic sounds, whistles, tinkles, rasps and bops.



DURGIN

It isn't quite that, however. There is, the scholars tell us, a Japanese music, both classical and popular, believed to have originated in China and, about 300 A.D., conveyed through Korea to Japan.

But the native Japanese music is much more complex and substantial than tunes and simple harmonies you might find from the black keys of the piano, the five tones which in each octave make a pentatonic scale.

## We've Heard Some

Actually we've heard some Japanese music, from the musicians of the touring Kabuki and Gagaku dance troupes. The two most used instruments, one gathers, are the koto, a form of zither, and the samisen, a kind of guitar. There are pipes and percussion instruments, too. The Japanese scale, like the Chinese, is not pentatonic but Pythagorean, of 13 semitones by perfect, untempered fifths.

But, from reliable accounts, when the Boston Symphony Orchestra arrives in Japan for the beginning of its Far Eastern tour, next May, they will find a lot of Japanese more interested in Western music than in their own.

George Marek, vice president of R.C.A. Victor Records, wrote an amusing and highly informative story of his musical adventures in Japan for The Saturday Review. He titled it "Brahms in the Coffee House," and described how you could hear Brahms and other European composers in coffee spots.

Mr. Marek also was able to gauge the popular Japanese appetite for jazz, and found it voracious. Not just for one kind of jazz, but for all kinds, and rock 'n' roll, too. American popular music in general is consumed as avidly by young Japanese as by young Americans. It seems, Mr. Marek said in a conversation I had with him last week, that young Japanese, as he observed, have no interest in their own music.

## Rosenstock's Word

I also have the word of conductor Joseph Rosenstock that

the younger Japanese cannot get enough Western music. Polish-born Rosenstock, last in Boston in 1955 with the New York City Opera Co., told me then of his experiences in Japan.

He went out there before World War II to conduct the Nippon Philharmonic Orchestra in Tokyo, got interned during the war, and returned to his musicians when he was freed by Gen Willoughby of the American occupying forces.

The orchestra seemed to have been composed of both Japanese and European musicians. It was a self-supporting organization, which worked very hard, paid its bills and even kept up the rent on the quarters Rosenstock was forced to leave during his internment, that they might be ready for him at war's end.

"I found in Japan an intense—and I mean intense—interest in Western music on the part of younger Japanese," Rosenstock told me. "The older people went to the Kabuki Theater, but the younger generation are crazy about Beethoven, Schubert, Brahms and Ravel. Especially Beethoven."

## Back in 1911

From other sources I have heard that the Japanese are especially fond of German music, though, for some reason, not of Wagner. But Beethoven seems to be their idol.

Nipponese regard for Western music is not an altogether recent development. When Sumi Sumiko, said to have been a leading singer of the Imperial Opera in Tokyo, passed through Boston in 1911, she described in fairly glowing terms the Tokyo Conservatory of that day, whose faculty included both European teachers and Japanese who had studied in Europe of the United States.



# Australian Visit By Boston Orchestra

One of the world's leading orchestras, the Boston Symphony, will tour Australia in June and give three concerts in Sydney. *March 4, 1960*

The orchestra will be the first United States orchestra to visit Australia.

One of America's best-known living composers, Aaron Copland, will accompany the orchestra as guest conductor.

He will probably conduct some of his own works.

The orchestra's musical director, Charles Munch, will be principal conductor for the Australian tour, which is part of a Far Eastern tour including Japan, the Philippines, Korea and New Zealand.

The tour was announced jointly yesterday by the U.S. Ambassador to Australia, Mr William Sebald, and the general manager of the Australian Broadcasting Commission, Mr Charles Moses.

## Student

## Concessions

The A.B.C. will manage the orchestra's concerts in Australia.

The orchestra will arrive in Brisbane on June 5, and give a concert at the City Hall on the following night.

It will give concerts at the Sydney Town Hall on June 7 and 8, and at the Stadium on June 9.

The orchestra will then play in Adelaide on June 11, and give its final concerts on June 13 and 14 at the Olympic Pool in Melbourne.

Prices for the Sydney concerts will range from 10/ to £2/2/ for the Town Hall concerts and 5/ to £1/10/ for the Stadium concert.

There will be concessions for students at the Stadium concert.

## 14,000 Seats

## At Concerts

Mr Moses said yesterday: "The Boston Symphony is widely held to be the greatest orchestra in the world."

"This is one of the most important events in music since the setting up of our own symphony orchestras."

Mr Moses said that present subscribers to the A.B.C. orchestral concerts would be given first opportunity of applying for the 14,000 seats which will be available for the orchestra's Sydney concerts.

"After all, these are the people who have supported orchestral music in this city," he said.

Mr Moses said tickets



CHARLES MUNCH



AARON COPLAND

would not be sold as a series.

Music-lovers would be able to buy seats for individual concerts.

Mr Moses said it had been planned to give three concerts in Melbourne but one concert had to be cut from the proposed eight because of the orchestra's schedule.

"We felt we were justified in leaving Sydney with three concerts because there are about 16,000 subscribers here, as opposed to Melbourne's 12,000," he said.

Mr Moses said A.B.C. negotiations for the tour began in July last year.

The tour will be partly subsidised by the President's Program, which sponsors American cultural tours to foreign countries.

The 117 players in the orchestra will arrive in Brisbane by chartered plane with 16,000lb of luggage, including instruments.

All its concerts will be broadcast, and there will be a telecast of the Stadium concert in Sydney.

## Boston Symphony?

By the Associated Press

*1960*  
*Plan 10 Melbourne*  
"Symphony or Swymphony?" Melbourne music lovers asked after an announcement that the Boston Symphony Orchestra will play in the Olympic Swimming Stadium here in June.

The Australian Broadcasting Commission, which will manage the orchestra's Australian tour, says the stadium seats 7,500. The Melbourne Town Hall, usual scene of orchestral concerts, seats only 2,555.

The orchestra will give two concerts in Melbourne, and John Sinclair, critic of the Melbourne Herald, commented: "Putting the concerts in the Town Hall would mean that 5,110 people could hear the orchestra—putting them in the swimming stadium means nobody will hear the orchestra properly."

"One wonders what Charles Munch and Aaron Copland, who will conduct the orchestra, or the American State Department, which is keenly interested in its reception, know about all this."

George Laughlin, head of the Melbourne University music conservatory, likewise urged use of the Town Hall.

"We'll derive great cultural benefits from the tour, and it would be a pity to detract from these."



*News ..*  
*from* **BOSTON SYMPHONY ORCHESTRA**  
**CHARLES MUNCH, Music Director**

SYMPHONY HALL, BOSTON 15, MASSACHUSETTS, Commonwealth 6-1492

For Immediate Release

BOSTON SYMPHONY ORCHESTRA ANNOUNCES TENTATIVE ITINERARY FOR FAR  
 EASTERN TOUR

Compositions by Seven American Composers Included in Tour Repertoire

Thomas D. Perry, Jr., Manager of the Boston Symphony Orchestra, announces the tentative itinerary for the Orchestra's forthcoming eight week tour of Japan and other Far Eastern countries. The tour, the Orchestra's third foreign trip, will be made as part of the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Charles Munch, the Boston Symphony Orchestra's Music Director, with Associate Conductor Richard Burgin and guest conductor Aaron

Copland plus the 104 musicians and staff will depart Boston April 25 by chartered planes. After a change of planes on the West Coast, the Orchestra will fly to Korea where they arrive April 27.

Two concerts will be given in Korea, in Seoul and probably Pusan, before the Orchestra flies to Tokyo on May 1. Approximately 22 concerts will be given in 16 Japanese cities during May. Six of these concerts will be held in Tokyo and two in Osaka.

Three concerts are scheduled for Manila in early June before the Orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the Orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The Orchestra will arrive by plane in Boston June 19 to prepare for its own six-week Berkshire Festival which opens



on July 8 at Tanglewood, Lenox, Massachusetts.

Messrs. Munch, Burgin and Copland plan to perform 22 compositions by 19 composers on the tour. Included in the tentative list are eight works by seven American composers: Samuel Barber, "Medea's Meditation and Dance of Vengeance"; Easley Blackwood, Symphony No. 1; Aaron Copland, Symphony No. 1 and the Suite from "The Tender Land"; Norman dello Joio, "Variations, Chaconne and Finale"; Leon Kirchner, "Toccata"; Walter Piston, Symphony No. 6; and William Schuman, "New England Triptych."

March 10, 1960  
HSB

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the United States. The Boston Symphony will arrive back in Boston June 19 to prepare for its own six-week Berkshire Festival which opens July 8 at Tanglewood in Lenox.



## Treatment 'Like in Occupation'

# Symphony's Tour *Herald Mar 30, 1940* Draws Tokyo Fire

TOKYO (AP) — Complaints were aired here Wednesday that American officials responsible for the forthcoming Japan tour of the Boston Symphony Orchestra are pushing its Japanese sponsors around "like in the days of the occupation."

They were carried in the English-language newspaper Asahi Evening News in connection with the orchestra's 22-concert tour of Japan, May 4-30, under sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

"Foremost among their (sponsors') complaints," said the

paper, "is the shocking manner in which negotiations have been conducted on behalf of the orchestra, first by American officials in Tokyo and lately by an advance manager sent here from Boston."

The paper named Edward J. Findlay as director of the Tokyo American Cultural Center and William J. Cox as the orchestra's advance manager.

Neither Findlay nor Cox was available for comment.

The paper said the sponsors complain that:

1—They had been led to believe Charles Muench would conduct all concerts but that other conductors have been scheduled for nearly half of them.

2—That an "unduly large share" of the programs are devoted to works of contemporary American composers, many of whom are unknown among Japanese.

3—That programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

In Boston, symphony officials expressed surprise at the Japanese charges, when informed of them by The Herald early today.

One spokesman noted that it was usual practice for the symphony to have "relief" conductors when on tour and that this had been the case in the last three tours, including the Europe-Russian tour of 1936.

THE CHRISTIAN SCIENCE MONITOR,

## Japanese Criticize Symphony Plans

### Negotiations, They Say, Were Highhanded

Complaints have been registered in a Tokyo newspaper that American officials in charge of handling the forthcoming Boston Symphony Orchestra tour of Japan are "pushing around" the Japanese sponsors "like in the days of the occupation."

The newspaper said that the sponsors have complained that the programs and terms were "virtually dictated to (them) in a take-it-or-leave-it attitude."

The Asahi Evening News, an English-language newspaper, stated that "foremost among their (the sponsors') complaints is the shocking manner in which negotiations have been conducted on behalf of the orchestra, first by American officials in Tokyo and lately by an advance manager sent here from Boston."

Speaking in reference to the orchestra's 22-concert tour in May, sponsored by the Japan Broadcasting Corporation and the Osaka International Festival Society, the paper named

Edward J. Findlay, director of the Tokyo American Cultural Center, and William J. Cox, the advance manager of the Boston Symphony.

The newspaper further said that the sponsors complain of having been led to believe that Charles Munch would conduct all concerts, but that other conductors have been scheduled for

nearly half of them. They also consider that an "unduly large share" of the programs are devoted to contemporary American composers with whom the Japanese public is not familiar.

A spokesman for the orchestra in Boston stated that relief conductors are usually taken on tour (in this case, Richard Burgin and Aaron Copland) and that the State Department, spon-

soring the tour, requires that at least one contemporary work by an American be included in each program on tour.

The Asahi Evening News stated that it sent a cable to Dr. Munch asking if he were aware of the dissatisfaction among the Japanese and that his name "is being used to force far more contemporary music on classical symphony fans in Japan than they desire," or that "the people they desire," on behalf of your orchestra presented the programs and terms virtually as an ultimatum and threatened cancellation unless the Japanese accepted unconditionally."



## GRAIN SHIPS AND THE ORCHESTRA

*5th Edition*

"If America is to be civilized, it must be done (at least for the present) by the business class, who are in possession of the power and the economic processes."

*Apr. 1, 1960*  
 Asked what has made Boston best known to the world for the past sixty years or more, one answer would have to be, the Symphony Orchestra. Such institutions are not entirely self-sustaining in a commercial sense; they pay their way in coin of a higher realm. Universities, libraries, museums, opera, these are a debt which man owes himself, and the health chart of a community can be read in the upkeep, or neglect, of its cultural equipment. If this is allowed to decay, like our public library service, something is seriously wrong with the citizenry—or soon will be.

\* \* \*

Compared with other orchestras of its rank, this year's deficit of the Boston Symphony is not excessive, \$250,000, or only about one-eighth in a total budget of nearly \$2 million. The 5000 Friends of the Orchestra help sustain it valiantly and to the extent of their contributory means, but . . . Of old time, from its founding and well into this present century, it was upheld after its earnings by rich patrons. Then came the shifts of ballast in our social system until now, after audiences have paid all they can, while the orchestra concertizes almost the year round, who is there to pick up the tab but the business community?

(Hence that highly perceptive remark quoted at the beginning of this discourse, which was uttered on August 25, 1935, by the English philosopher then resident in this country, the late

Alfred North Whitehead. He continued, "Business men civilize themselves by using their power over the practical processes of life to civilize their sociological functions.")

We have money enough for machinery and gadgets. It all depends on what we prize. When actually starving after the first world war, Vienna and Berlin kept up their opera and orchestras, and Dr. Heinrich Bruening, sometime Chancellor of Germany and resident here as refugee in the 1930's, told us that when too hungry to sleep, people sat up playing or listening to string quartets. This is an ultimate antithesis to a life of full belly and empty head.

\* \* \*

It all depends on what we prize. "Those philosophers out at the Academe and the Lyceum, and those playwrights over in the Theater (of Dionysos)" said a merchant in the Agora of Athens in the 5th Century B.C., "aren't the important people in this town. Just let us stop selling our Attic red-figured ware in every port of the Mediterranean which keeps the grain ships coming in from the Crimea, and see what would happen to them? We could do without them, but they couldn't without us."

Well, twenty-four centuries later, and who cares about their grain ships? But Messrs. Plato, Aristotle, and the dramatic poets were never going stronger, far more alive now than then. Luckily for everyone, the merchants of Athens did, indirectly, sustain the Lyceum, the Academe, the sculptors' workshops, and the Theatre of Dionysos, and by so doing they, too, won for themselves a share in this our earthly immortality.

UNCLE DUDLEY.

## Culture, Politics Often Are at Odds

By ROBERT TAYLOR

"BOSTON SYMPHONY PLANS SHOCK JAPAN'S PROMOTERS." Nippon, it seems, is upset about the forthcoming Eastern tour of the Boston Symphony Orchestra. Or at least an English-language newspaper is, The Asahi Evening News, which knows a circulation-building issue when it sees one. According to the News, the Symphony is pushing around the Japanese, "like in the days of the Occupation."

Well, we've been scanning the BSO's schedule of programs and conductors on the tour and attempting to relate these to the Japanese complaints. Of such booking complexities as the bewailed fact that the BSO will make two appearances in Tokyo before going to the Osaka Festival, we know nothing. But it's possible to establish opinions about the conducting and repertory against the State Department background of the trip.

Here's where the Japanese (to wit, the Asahi Evening News) dispose their chief criticism—conducting and repertory. They are disappointed because Charles Munch plans to conduct "only" 12 of 22 concerts and because of the inclusion of "too much" unfamiliar music.

### Not Justified

The first of these dissatisfactions is unjustified it seems to me. To divide the conducting burden on such a journey is common orchestral practice. The recent Philharmonic trip through Russia, for instance, found Leonard Bernstein sharing the platform with Seymour Lipkin and other associates.

It should be remembered that tours by large symphony orchestras are not pleasure junkets, but a form of cultural diplomacy. Physically, these have much in common with the exhausting one-night stands that popular dance bands used to make by bus in the thirties. Let us take one week of the proposed schedule:

May 9, Monday, Afternoon: Travel to Kyoto (from Osaka); Evening: Concert: Kyoto, Charles Munch conducting Fantastic—Dello Joio Variations—Roussel Bacchus et Ariane—Return to Osaka.  
 May 10, Tuesday, Morning: Leave Osaka-Kobe for Matsuyama via Inland Sea; Afternoon: Arrive Matsuyama.  
 May 11, Wednesday, Morning: Rehearsal (Burgin, Program E); Evening: Concert: Matsuyama, Richard Burgin conducting Kirchner Toccata, Mahler Adagio, Tchaikovsky No. 5.  
 May 12, Thursday, Morning: Travel to Oita; Evening: Concert: Oita, Richard Burgin conducting Kirchner, Mahler, Tchaikovsky.  
 May 13, Friday, Morning: Travel to Yawata; Afternoon: Arrive Yawata; Evening: Concert: Yawata, Aaron Copland conducting Purcell Fantasies, Copland No. 1, Suite from "Tender Land."  
 May 14, Saturday, Morning: Travel to Hakata; Evening: Concert: Fukuoka, Charles Munch conducting Eroica, Piston No. 6, Ravel Daphnis No. 2.  
 May 15, Sunday, Morning: Leave Hakata for Hiroshima; Afternoon: Arrive Hiroshima; Evening: Concert: Hiroshima, Charles Munch conducting Fantastic, Dello Joio, Roussel.

And so it goes.

Charles Munch is 69 years old, an age when conductors are often in full bloom, but scarcely an age for undergoing the attendant rigors of a succession of one-night stands without respite. Four concerts in a week is enough; 12 out of 22 repre-



sents no slight to the Japanese, but rather, an indefatigable, tireless spirit.

### Pertinent Criticism

The strictures concerning the programs have, I'd say, more pertinence. The Asian tour was arranged under President Eisenhower's Fund for International Cultural Presentations; and, consequently, require the presentation of contemporary American scores. This is a necessity—still, against necessity, must be weighed the fact that what's good for Symphony Hall in Boston isn't necessarily good for cultural exchange.

Without condescension to the musical tastes of the Japanese, who have developed their own modes to a characteristic refinement and purity, is the obvious reality that the country came late to western music. No wonder Beethoven and the classical composers are held in such esteem. The intellectuals, undoubtedly, will find points of reference in Kirchner, Blackwood et al. Why start out the audience as a whole, though, working backward from atonality?

The Symphony No. 1 of Easley Blackwood fills a purpose in Symphony Hall. It's new, experimental, introductory, significant to the composer's artistic development. But not the kind of music one would export to define either the Boston Symphony or contemporary expression in its full maturity. Mr. Copland's works are fine, yet do not constitute his ripest writing either in the generality of published American criticism. One's aim is not to pick at individual works, rather to point out that the demands of cultural exchanges may all too frequently be at odds with the common sense aims of cultural diplomacy.

### Korean Concert Off

By the Associated Press

9/21/1968 Seoul, Korea

The United States Embassy today canceled two concerts by the Boston Symphony scheduled in the strife-torn capital for next week.

The embassy said that even if it were possible to arrange performances under the restrictions of martial law, "it would not accord with the mourning of the nation to hold entertainment at this time."

The statement added that it may be possible to reschedule the concert dates in June, but this is uncertain.

The orchestra leaves Boston Monday for a tour of the Far East. Last night a spokesman said it still expected to play in Seoul. CSM

## OSAKA FETE CITES BUNGLING BY U. S.

It Dropped an Orchestra for  
Boston Symphony, Which  
Could Not Fulfill Dates

By ROSS PARMENTER

Special to The New York Times

OSAKA, Japan, April 19—The Czech Chamber Orchestra, which opened the Osaka International Festival on April 6, last night gave the fourth and last of its concerts here. It was a program of subtlety, finesse and grace, qualities that were conspicuously lacking from the American negotiations that account for the presence of the Czechs in Japan's second largest city.

As Osakans tell the story, it was American bungling that led to the engagement of the Prague ensemble. Michi Murayama, the executive director of the festival, is outspoken on the subject, for she was the one who had to do all the arranging and then rearranging once she was told that promises made about the Boston Symphony Orchestra could not be kept.

When Miss Murayama went to Europe last summer to line up talent for Osaka's third big festival, she engaged a major European orchestra to open it. When she returned to Japan, the United States Cultural Center in Tokyo assured her, she says, that the Boston Symphony was coming to the Orient and that it could open the festival.

Knowing the length of the orchestra's Boston season, she was dubious that the orchestra could get to Osaka so early in April. But because the center's assurances were urgent she scrapped the posters that had been printed and canceled the agreement with the European orchestra.

### Anger Undisguised

She is keeping the name of that orchestra secret, lest it be publicized as having been thrown over for the Boston Symphony. But she makes no secret of the fact that she was

angry when she was told in December that the Boston Symphony could not get to Osaka for the opening after all.

The anger was fanned when she learned later that the Boston Symphony could not even get to Osaka during the festival period. It had to play in Tokyo first, she was told. By this time she had engaged the small Czech ensemble. Being independent in spirit and the daughter of a newspaper magnate, she took the position that she would not have the Boston Symphony in the festival at all.

However, the Japan Broadcasting Corporation (NHK), which is sponsoring twenty of the Boston's twenty-two concerts in Japan, brought pressure on her to relent. She finally agreed to extend the festival by two days, so the Boston's May 7 and 8 concerts could get under the festival wire.

Miss Murayama is still a little unhappy, for she hoped to have Charles Munch lead both concerts. But it has been ordained that Aaron Copland will lead the first of them, which includes his Symphony No. 1 and his suite from his opera, "The Tender Land."

### Not All Noted Conductors

There is a further irony arising from the fact that all the Japanese concerts of the Boston are not being led by men noted as conductors.

When the tour was projected last December, India was one of the countries on the anticipated itinerary. Pierre Monteux's physician warned him that at 85 he should not go to countries that hot. Reluctantly he bowed out. But he said recently in Boston that he would have gladly gone along if he had known that the plans would be changed, as they were, to substitute Australia and New Zealand for the tropical countries.

Loving Western classical music as they do, the people of Osaka will probably welcome the Bostonians anyway. Meanwhile, they have lavished their affections on the twenty-four Czechs. Last night they were clearly loath to let them go. The Vivaldi-Bach-Mozart program was a generous one, but the applause for the excellent ensemble was so genuine that five encores were called for before the reluctant "sayonara," which is Japanese for good-by.





Gordon N. Converse, Staff Photographer

### Departure Conducted With an Oriental Flourish

Conductor Charles Munch of the Boston Symphony Orchestra accepts a happi coat from Japan Air Lines hostess Alice Satow, attired in a Japanese kimono, as he departs from Logan Airport. Arthur Fiedler, conductor of the Boston Pops Orchestra, looks on at left. Dr. Munch

and the Boston Symphony will tour Japan and the Orient under the auspices of the President's special international program for cultural presentations. Dr. Munch's departure yesterday was delayed slightly when a youthful stowaway was found on the Los Angeles-bound jet plane.

### Boston Symphony Leaves for Japan April 25

Members of the Boston Symphony Orchestra will leave for Japan tomorrow morning accompanied by a staff of 13 will leave from Boston's Logan Airport in two groups. The first group, which will include Richard Burgin, associate conductor and concertmaster, and assistant manager Norman S. Shirk, leaves Boston at 7:30 a.m. for New York where they will board a non-stop jet flight to Los Angeles. From Los Angeles they will fly to Tokyo by way of Honolulu.

Thomas D. Perry, Jr., the orchestra's manager, and Mrs. Perry will be included in the second group which leaves Boston at 8:30 a.m. From New York this group will fly to Tokyo via Seattle and Anchorage.

Conductor Charles Munch, his personal staff and Leonard Burkat, the orchestra's music administrator, leave Boston at 1:45 p.m. for Los Angeles where they will fly to Tokyo.

The Orchestra arrives in Tokyo on Wednesday. Guest conductor Aaron Copland will join the Orchestra on May 1 in Tokyo. Twenty-two concerts will be given in Japan during May, seven of which will be performed in Tokyo.

On May 31 the Orchestra will fly to the Philippines for three concerts in Manila. The Orchestra will then fly to Brisbane, Australia, on June 4 for a concert there on June 6 in Sydney on June 7, 8, 9, in Adelaide on June 11 and in Melbourne on June 13 and 14. Two concerts will be given in New Zealand: in Wellington on June 16 and in Auckland on June 17.

The orchestra will depart Auckland on June 18 or 19 and, because of the International Date Line, will arrive Boston the same date.

The tour, will be made as part of the President's Special International Program for Cultural Presentations administered by the American National Theater and Academy.





(AP Photo)

**GOING-AWAY GIFT**—Conductor Charles Munch was presented this "Happi Coat" at Boston airport yesterday as he took off for Orient tour by Alice Satow, kimono-clad hostess for Japan Air Lines.

## STOWAWAY JOINS FOG IN BALKING SYMPHONY

What with the fog and one stowaway, the departure of the Boston Symphony orchestra yesterday for its concert tour of the Orient became a mildly mixed-up overture.

The first group got off in fine style at 7:30 a.m. for the first leg of their flight to New York's Idlewild Airport. There they were delayed two hours by an equipment checkup of the plane taking them on to Los Angeles.

The second group did their waiting of more than two hours in a plane at the end of the runway at Boston airport when fog closed down on the field and delayed their takeoff until 11 a.m.

Then Conductor Charles Munch and the orchestra music administrator, Leonard Burkat, boarded a 1:45 p.m. jet flight direct to Los Angeles.

They were delayed, too. Not by equipment or fog but by one stowaway, 14-year-old Fred Liedtke of Meriden, Conn., who will not make the concert tour. Removing Fred

meant only a 15-minute delay in take-off.

Fred came to Boston to see the Red Sox, or more specifically, Ted Williams. When he found the Sox were away from home he went to the airport and unwittingly joined the Orient-bound Symphony. Fred said he thought the plane was headed for Hartford, Conn., near his home.

Last night his mother, Mrs. William A. Liedtke, of 74 Plumb Ave., Meriden, a widow, was enroute to Boston to bring her son back home.

The orchestra will be gone for eight weeks on this third foreign tour during which they will give concerts in Formosa, Japan, Manila, Australia and New Zealand. Scheduled concerts in Korea were canceled because of "national unrest."



(Globe Photo by Jack O'Connell)

**STOWAWAY CAUGHT ON JET AIRLINER**—Freddie Leidtke, 14, of Meriden, Ct., with Edward McCauley, American Airlines passenger service manager, after he was taken from plane.

*Globe - April 26, 1960*  
**Ct. Youth Fails to See Red Sox  
But Gets Gov. Furcolo's Photo**



## Boy's Jet Plane Hitch With Symphony Flops

Fred Leidtke, 14, of Meriden, Ct., afflicted with Spring wanderlust and two burning desires, headed for home yesterday no closer to his goals.

He wanted to see Ted Williams play ball, and he hoped to ride a jet liner.

He missed Ted because the Sox were in New York.

But he nearly got a ride to Los Angeles on a jet carrying Dr. Charles Munch and part of the Boston Symphony Orchestra, bound for Japan.

Fred also got into the office of Gov. Furcolo where he received an autographed photo of the state's chief executive.

The husky, tow-headed boy began his adventure with a slide down a drainpipe at home, then hied his way to the Wilbur Cross Parkway and started thumbing north. Four rides later he was in Boston.

"I saw the gold dome on a building, and I knew it was the State House," Freddie said. "I never met a governor, but seeing how I couldn't see Ted, I figured if I told my gang I met a governor, the trip wouldn't be wasted."

Freddie then paraded into the governor's office where

he asked "a man" if he could meet Gov. Furcolo. The governor was unavailable, but Freddie at least got his signed picture.

## Bad Weather Sends Units In 3 Directions

If the Boston Symphony Orchestra ever launched into a concerto the way they were forced to start off their trip to the Orient yesterday, they would unquestionably be branded as the most off-beat musical aggregation ever to miss a downbeat.

For what was to be an orderly exodus to Japan turned out to be a sprawling, disjointed evacuation from Boston.

The three contingents became widely separated, one flying off as scheduled, another detained by fog, and a third forced to take an alternate route.

But the forecast for today was for good flying weather, and there was every reason to hope that the orchestra will soon be assembled within baton-sighting distance of its conductor, Charles Munch, who took off in the first plane.

The orchestra will spend eight weeks touring the Orient on its third foreign trip under the President's Special International Program for Cultural Presentations.

The only change in the schedule so far is the cancellation of concerts in South Korea, due to the uprisings there. Instead the tour opens with two concerts at Taipei, Formosa, Friday and Saturday, Apr. 29 and 30.

Aaron Copland will join the orchestra as guest conductor in Tokyo on May 1. There will be 22 concerts given in Japan during May, seven of them in Tokyo.

Programs will also be presented in Manila and Brisbane,



(Globe Photo by Jack O Connell)

**HAPPI COAT PRESENTED** to Symphony Orchestra director Charles Munch at Logan Airport before takeoff by Alice Satow of the Japanese airlines.

Sydney, Adelaide and Melbourne, Australia.

The tour will end in New Zealand, with the orchestra scheduled to head for Boston June 18 or 19.

Due to the international date line, the orchestra will land in Boston on the same date it takes off from New Zealand, even though it's a two-day trip.



By FRANCIS D. PERKINS

What with the seven week tour which opens Aug. 11, the current year will be one of the busiest in the New York Philharmonic's history, keeping the musicians occupied for all but twelve weeks (not counting the Christmastide paid vacation). But, since most of the Philharmonic's members play in the concerts at the Lewisohn Stadium, the only vacant period in their schedule will be the five weeks following the close of the regular season on May 15.

In the usual course of events, the Boston Symphony is idle only between the close of the Tanglewood concerts and the opening of the regular home season early in October—that is, for seven weeks, or six, depending upon whether it has a week of recordings after its Berkshire sojourn. Most of the musicians also play in the spring Pop season, but, since the orchestra is leaving tomorrow to begin its eight-week Far Eastern tour, a substitute orchestra will play this spring at Symphony Hall. Arthur Fiedler has spent several weeks in holding auditions for the replacement ensemble.

The list of symphonic tourists also includes the Cleveland Orchestra, which departed yesterday for a four-week trip which will take it to the Pacific Coast. George Szell will conduct twenty-two concerts, and Robert Shaw will direct the other seven. *N.Y. Times*

## *Globe* Apr. 22, 1960 **Boston Symphony Not to Visit Seoul**

SEOUL, South Korea, Apr. 21 (Reuters)—The United States Embassy announced here tonight that the visit of the Boston Symphony Orchestra, which was due to perform next week in Seoul, has been canceled.

The orchestra was scheduled to appear here from Apr. 27 until May 1 under President Eisenhower's "People to People Program."

## **Boston Symphony Violinist Stricken Before Asia Debut**

TAIPEI, Formosa, Apr. 28 — (AP)—Samuel J. Liebovici, a violinist with the touring Boston Symphony Orchestra, was reported recovering at an American missionary hospital after suffering a heart attack today.

Although his condition was described as good, Liebovici is not expected to be able to play in the orchestra's first Far East concert tomorrow in Taipei.

Liebovici was stricken at a hotel in Peitou, a resort where several orchestra members are quartered. A naturalized American born in Romania, he lives in Brookline, Mass.

Other members of the famed 104-man orchestra were given a reception by U.S. Ambassador Everett F. Drumright.

*Globe (Editorial)* Apr. 22, 1960

## **Music and Political Discord**

The cancellation of the proposed trip of the Boston Symphony Orchestra to Korea was wisely made. There is no assurance that the situation in that unhappy country will be calm enough in two weeks time even to permit travelers to move about without danger to their lives. Certainly the atmosphere could scarcely be less conducive to the

rapport between orchestra and audience necessary for sufficient appreciation.

Ears keyed to the shouts of rioters and the guns of marshaled troops have little time for supreme orchestration and performance. The suppression of the arts is an inevitable corollary of political violence. Korea is diminished by its misfortunes in more ways than one. Nor will the proposed visit by President Eisenhower in June restore the nation.

## **BOSTON SYMPHONY IN JAPANESE BOW**

Plays 70-Minute Telecast

Attended by Prince Akihito

and Princess Michiko

*N.Y. Times**5 May 1960*

By ROSS PARMENTER

Special to The New York Times.

TOKYO, May 4—The Boston Symphony Orchestra gave its first program in Japan tonight. It took the form of a seventy-minute telecast that was in the nature of a state occasion, for it was attended by Crown Prince Akihito and Crown Princess Michiko and by Ambassador and Mrs. Douglas MacArthur 2d of the United States.

The program was given in a studio-hall of NHK, the Japanese broadcasting corporation, chestra's tour of Japan.

The Japanese are said to own 8,000,000 television sets, and the telecast was nation-wide. The program also was broadcast. Thus large numbers got a sample hearing and viewing of the orchestra free, but only an invited audience of 650 heard the orchestra in person. And the guest list was limited to persons in diplomacy, culture and education.

In Japan, when the Boston Symphony is spoken of, one quickly realizes the orchestra is one of America's greatest cultural assets. And its Australasian tour is being made under President Eisenhower's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

## *Globe* May 2, 1960 **Boston Symphony Has Camera Duel With Tokyo Press**

TOKYO, May 1 (Reuters)—The Boston Symphony Orchestra arrived here by air today and for several minutes fought a camera duel with local press photographers waiting to greet them.

Hundreds of welcoming Japanese lined the roof of the air terminal building as the orchestra arrived from Taipei, Formosa, in two special planes. When the musicians left the first aircraft, led by Conductor Charles Munch, press cameras began popping and whirring.

The orchestra was equal to the occasion. The musicians hastily brought out their assortment of cameras and clicked and whirled back at press photographers and the crowd.

The orchestra will spend a month touring Japan. The first concert will be given in Tokyo Wednesday and then a tour begins that will cover almost the whole of Japan.



### System Accepted

Thus an initial concert in Japan closed to the ticket-buying public struck Western visitors as strange. But no Japanese resentment has been heard. Concertgoers here are accustomed to the sponsor system. Under this system, if the sponsor is a radio or television station, it always presents its imported attraction first from its own studios. Concertgoers get the second performance.

Many important Japanese organizations vied for the honor of sponsoring the orchestra here. Having won the sponsorship, NHK was not going to give up the customary advantage of presenting the orchestra first under its own auspices. And no one at NHK seemed seriously

concerned that the Tokyo Symphony was giving a concert the same night at Hibiya Hall.

It will be the Boston's turn at Hibiya tomorrow night. And, in breaks between concerts in other Japanese cities, the Boston will also play at Hibiya on May 22, 23 and 29. And the orchestra will give its farewell Japanese concert on May 30 in the 8,000-seat Tokyo Gymnasium.

Tonight's program began at 7:30 with the playing of the Japanese National Anthem. It was followed by "The Star-Spangled Banner." Then Charles Munch led the orchestra in Beethoven's "Eroica" Symphony. It was a tactful choice, for it is well known that, of all the Western classical composers, Beethoven is the Japanese favorite.

### Ravel Work Heard

Ravel's second "Daphnis et Chloe" Suite, a specialty of Mr. Munch's, was the other work of the program. And its general dance brought the event to what was literally a deafening conclusion.

One says this because the NHK studio hall is extraordinarily vibrant. With the Boston Symphony playing full blast in it, the fortes were not only uncomfortably loud but also continued reverberating when the music grew softer. The invited audience, therefore, got an idea of the orchestra's massed skill, but it did not hear its best tonal qualities.

From the hall itself one could not judge the sound received by television sets, but this is never of very high fidelity. In the hall, however, one could judge the skill of the Japanese camera men, for two sets were set up showing what outside receivers were viewing.

The pictures were clear and sharp and what could be done to make an orchestral concert interesting on TV was done. That is, there was a good deal of imaginative shifting of camera angles. And the camera men, knowing the chief solo passages, were clever in making close-ups of the leading performers. Also there were many striking sequences of close-ups of the always photogenic Mr. Munch.

### Crown Prince, Princess Attend

## Boston Symphony in Debut In Japan Over TV Network

Heard

By ROSS PARMENTER

[The New York Times News Service]

5 May 1960

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ited to persons in diplomacy, culture and education.

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### VIED FOR HONOR

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FLOWERS FOR BOSTON MUSICIANS—Japanese girls present flowers to Director Charles Munch of the Boston Symphony Orchestra in Tokyo, as well as to other members of the entourage on five-nation tour.  
*Boston Globe, 5 May, 1960*

(AP Wirephoto)



*Herald* (AP Wirephoto)  
**FLORAL WELCOME** greeted members of the Boston Symphony Orchestra as they arrived at the Tokyo airport in Japan during their five-nation tour.





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## HIROSHIMA HEARS BOSTON SYMPHONY

N.Y. TIMES  
17 MAY 1960  
Musicians Visit the Memorial  
Museum—Their Concert  
Is Warmly Received

By ROSS PARMENTER

Special to The New York Times.

HIROSHIMA, Japan, May 16 —Hiroshima is an extraordinarily moving place. For grief there is the Peace Memorial Museum with its appalling documentation of the explosion that destroyed the city fifteen years ago. For hope there is the new Hiroshima that has grown up from the ashes of the atomic desert.

Hope predominates, for that is the spirit of its friendly citizens. And the new city they have built, with its broad avenues, parks, modern buildings and bright neon signs, is prosperous, progressive and attractive.

Yesterday the scales were tipped still further in the life-affirming direction, for the Boston Symphony brought music to the city that suffered the bomb. The city, in return, responded with generous enthusiasm.

### Saddened by Death

For various reasons, one might have expected the concert to be less than exhilarating. Yesterday was one of the days the orchestra had to travel and to give a concert as well. And when the musicians arrived here in the afternoon they were tired. They were saddened, too, by the death of a colleague the day before. John Fiasca, 37-year-old violist from Milwaukee, had suffered a fatal heart attack in Fukuoka.

Then the musicians were further saddened, and in some cases stunned, by the museum. With its photographs, models and grisly displays, it demonstrated that the devastation of the bomb was worse than most of them had ever imagined. The still standing shell of the gutted industrial exposition hall further increased the impact.

How, they wondered, could the people of Hiroshima smilingly ask Americans for "kind writing," a phrase those who speak a little English sometimes use for autographs?

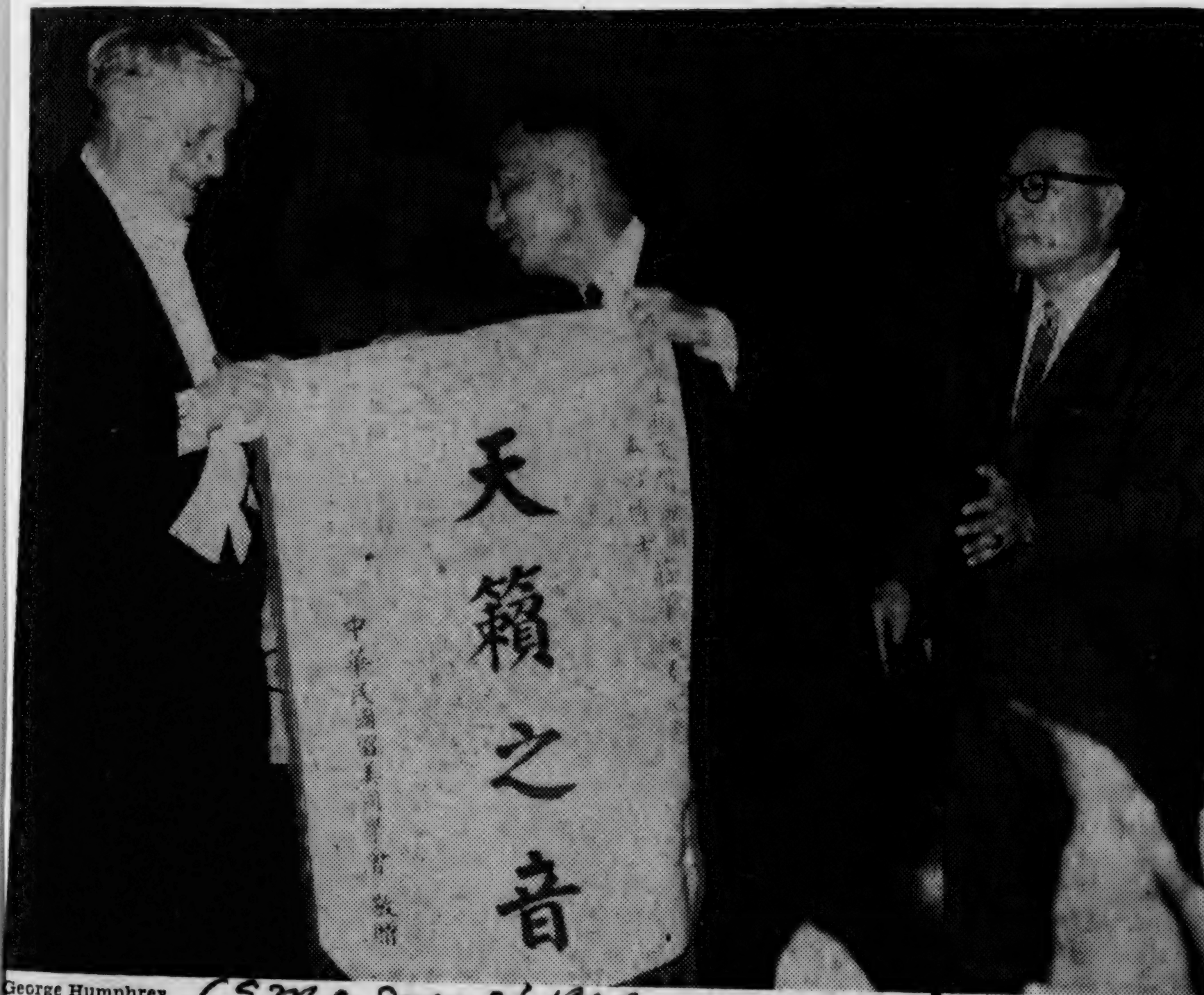
Perhaps it was in response to such a forgiving and unembittered spirit that the musicians played the Japanese national anthem with especial dignity and expressiveness. At all events, it got the concert off to an excellent start and, despite

the heat of the concert hall, the orchestra played well all evening.

Charles Munch conducted. The 1,800 persons who jammed the new concert hall Hiroshima has built as part of its Peace Park, were given Program 'C.' That is, Berlioz' "Symphonie Fantastique," Norman Dello Joio's Variations, Chaconne and Finale and Roussel's "Bacchus et Ariane," Suite No. 2.

Two girls in white and pink kimonos brought on flowers at the end, but the continuing applause demonstrated the desire for encores. Mr. Munch led two, both excerpts from Handel's "Water Music." Then he showed that the concert was over by a gracious gesture. He picked up the flowers that had been placed beside the podium and bowingly waved good-bye.

The Japanese have a beautiful proverb: "Meeting is the beginning of parting." They understood the gesture and appreciated the treasuring of their well-loved flowers.



George Humphrey CSM - May 21, 1960

In Taipei, Formosa, Charles Munch accepts a banner inscribed with characters stating: "To Charles Munch and the Boston Symphony

Orchestra—Music Is the Voice of Nature." Dr. Munch is conducting the orchestra in its current tour of the Far East.



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## Boston Symphony Big Hit in Far East Tour

Her May 27-60  
Impressed Taiwan

To the Editor of The Herald:

This letter will arrive late, and therefore the visit of the Boston Symphony Orchestra to Taiwan will no longer be "news." However, I am certain that an adequate conception of the importance of the visit of the Boston Symphony to this somewhat isolated area of the world, and its impact on the intelligent populace here, will not be adequately communicated to Boston's reading public by the news releases which result from the Symphony's current visit. Therefore this letter.

The orchestra arrived here after its itinerary was modified because of the present trouble in Korea. In other words, Taiwan, the base of the Republic of China, was a last-minute substitute in the schedule of the symphony. In addition, the prices of the tickets to the two concerts were high by local standards, beginning at fifty cents for students and climbing to a top of three dollars.

The term "World famous" is much abused in the United States these days, and there are many persons and institutions so labelled at home which have never been heard of in other parts of the world. Nevertheless, the people of Boston can be proud that they have at least one institution—the Boston Symphony Orchestra—which they can be certain is truly world famous: for despite the double handicap of high admission prices and an unexpected visit, both concerts were completely sold out in 24 hours.

Nor were the capacity crowds disappointed. When I heard that the first concert was going to be introduced by the playing of the Chinese and American national anthems, I was slightly apprehensive that the presentation of the "San Min Chu I," the Chinese national anthem, might leave something to be desired. It is a truly beautiful musical composi-



**FLORAL WELCOME** for the Boston Symphony on arrival at the Tokyo airport during their five-nation tour.

tion, but it is hardly as well known as the "Marseillaise" and some other famous anthems, and the orchestra could not possibly have had much opportunity to rehearse it. However, when the audience stood, Charles Munch raised his baton, and the first notes floated out over the audience, it was obvious that here at last was a musical organization which could bring from the beautiful Chinese anthem every musical and emotional value that is in it. My wife cried unashamedly, and so did our Chinese guest.

The program that evening was fully as the opening rendition presaged, and the tremendously impressed and largely Chinese audience refused to allow the orchestra to quit until three encores had been demanded and cheerfully rendered. Our Chinese guest, who speaks no English, told me later that the visit by the Boston Symphony was easily the most impressive American cultural unit ever seen here.

I examined the local newspapers for critical comments on the performance. All were highly laudatory. Both concerts were carried by several Chinese radio stations and rebroadcast, on tape,

by the Armed Forces Radio Service in Taipei.

Boston and indeed all of Massachusetts and our great nation itself can be proud of this truly competent, impressive, and world famous organization. Because of its showing, the name of Boston is on millions of lips in Taiwan today.

Capt. EDMUND E. BALMFORTH  
U.S. Army

Taipei, Taiwan

### Magnificent in Kyoto

To the Editor of The Herald:

My husband and I have just heard the Boston Symphony Orchestra in a magnificent concert in Kyoto, Japan. We visited the mayor of this city—the sister city to Boston—who warmly congratulated Dr. Munch and the orchestra on the beautiful concert which he said was one of the highlights of the season and that Boston should be proud of this wonderful orchestra.

We do appreciate you, Dr. Munch and the orchestra, and send our congratulations.

HELEN GROSSMAN  
Chestnut Hill  
Kyoto, Japan

## Symphony Treated Royally Off Japan's Beaten Track

GLORIA

By HELEN PERRY

30 MAY. 1960

MATSUYAMA, Japan—Our introduction to the charms of the Japanese took place in Dogo Hot Springs, a small hillside resort outside this city in which the Boston Symphony Orchestra played on May 11.

The group was housed in three inns, and while I can only speak for the Juen, where we stayed, I'm sure the other members experienced the same delight with their hotels.

To begin with, each hotel flaunted a brave banner, "Welcome Boston Symphony Orchestra" over its door. I understand that all local hotels were vying for the honor of taking us in. Dogo Hot Springs and Matsuyama are off the American beaten track and we had the feeling that this influx of 110 of us was the most unusual thing that had ever happened to them. We were told that a major foreign symphony orchestra had never played there before.

Certainly their welcome could not have been warmer. We were met at the door by young interpreters, college students who were happy to have a chance to practice their English. And these boys and girls were available to us all during our stay, as guides and informants, expecting no pay or tips, an arrangement made by the U.S. Cultural Center in Matsuyama.

Also on hand to greet us were the manager of the hotel and all the maids who were to care for us. These remarkable young women, kimono-clad, carried our bags and escorted us to our rooms, where they immediately served us green tea in handleless cups.

We drank sitting on large square crimson cushions at a low table with polished black top about 12 inches off the floor. The cushions are placed on the tatami or straw mat with which the floor is covered.

And to keep the tatami clean, our shoes are left in a small anteroom at the entrance to our room. For wearing around the hotel and to the bath slipper scuffs are provided, but in one's room one goes barefoot or stocking-footed. Some rooms have a porch or balcony and slippers are provided where one steps off the tatami for use on the cooler flooring.

★ ★ ★

Just inside the inner room door was a large patterned ceramic bowl perhaps two feet in diameter, filled with sand with a small charcoal fire in the center keeping hot a kettle of water for tea should we want it. Our maid, Sachi, tended this carefully. In fact she catered to our every need, even foreseeing needs.

She served us our meals in our room, which is customary in these inns. Dinner could be had at any time up till 10 p.m. Since concerts are early in Japan, starting at



6, 6:30 or 7, we usually ate at about 9:30.

All the hotels had made special arrangements to have Western food for us, which was tastefully arranged and just different enough to seem exotic—a bit of apple in a vegetable salad, or tomato in a fruit salad. And many of us ate Japanese meals, which always are full of surprises. Strawberries are our standard dessert in Japan. They are bigger and sweeter than any we've ever eaten.

After the dinner things are cleared away, the maid moves the table from the center of the room, putting the cushions underneath, and from a closet brings out the futons, plump quilts, which she puts on the floor in the center of the room, or wherever you wish. Piled two or three deep, these are very comfortable for sleeping.

The pillow is small and stuffed with rice hulls which are much firmer than feathers, rather like the balsam pillows from Maine. Over us we had more quilts, which are buttoned into a sleeping cover. The top futon has a sheet-like cover also. Once you get down into bed it's very cozy, but it's a long way down and a long way up.

As we were finishing our breakfast coffee the morning after our arrival the hotel building began to tremble in an unfamiliar way, and it actually was an earthquake—not serious, but the most severe in the area for two years.

★ ★ ★

Another feature of the Japanese inn is the bath—in fact it is a major feature of Japanese life. The before-dinner family ablution, taking turns in order of age (except that mother is last), is part of the daily pattern.

Since Dogo Hot Springs is a spa, the hot spring water is piped into the hotels, neither heated or cooled, and collects in generous bath pools set in tiled rooms, with an anteroom for dressing. The ladies' bath pool was lined with natural black polished rocks around the edge, and the water is always deep enough to sit in up to your chin, which gives a delicious, luxurious feeling.

You don't wash in the bath. You do that first and rinse from wooden tubs of water dipped from the pool. The pool is just for soaking. We were asked not to stay in more than 20 minutes!

After Sachi, our maid, had arranged everything for our comfort at night, she still had to do whatever laundry had been given her, and be up again in the morning at 6 for another day of selfless service. For this she is paid 90 cents per day by the hotel. It was suggested that if we wished we could tip these girls 200 or 300 yen, which is between 60 and 90 cents for two nights of thoughtful attendance.

**Globe. 30 May**  
**Boston Symphony 1960**  
**Ends Japan Tour**

TOKYO (AP) — The Boston Symphony Orchestra wound up its tour of Japan Tuesday and flew to the Philippines for concert appearances there.

The group of more than 100 persons, led by Conductor Charles Munch left the Tokyo International Airport aboard two chartered planes.

In the past month and a half it has been touring Japanese cities and making appearances on radio and TV.

**Boston Symphony**  
**Arrives in Manila**

MANILA, May 31 (UPI)—The Boston Symphony Orchestra arrived tonight to give three concerts here June 1 to 3 under the auspices of Philippine impresario Alfredo Lozano and the American National Theater and Academy.

**Globe. 1 June 1960**

**Symphony in Manila**

**By the Associated Press 1960**  
**Manila. 2 June**

A capacity crowd of more than 5,000 gave the Boston Symphony a five-minute standing ovation following its Philippine debut last night.

Local music critics called the concert "inspired" and "enthraling." Richard Burgin, who conducted, was praised for "adept mastery" and "admirable control."

Manila's sports coliseum was turned into a concert hall by a massive acoustical overhang behind the stage. Because of the 90-degree heat, the orchestra played in shirtsleeves.

The program consisted of Leon Kirchner's Toccata, the Adagio movement of Mahler's Tenth Symphony and Tchaikovsky's Fifth Symphony.

Aaron Copland will conduct the second concert tonight, and Charles Munch will conclude the Manila series Friday night.



## Musicians Tested by Trials of Touring

Christian Science Monitor June 11 1960

The Boston Symphony Orchestra's historical 30-day concert tour of Japan came to an end on Tuesday, May 31, with the departure of the musicians for Manila. Led by Charles Munch, music director; Richard Burgin, associate conductor; and Aaron Copland, guest conductor, the 111-member party then performed concerts in the Philippines.

They are now in Australia and will perform in New Zealand before returning to Boston June 20.

The orchestra arrived in Tokyo May 1 after a pair of concerts in Taipei and presented 22 concerts in 16 major Japanese cities during its month-long stay under the auspices of the Japan Broadcasting Corporation (NHK). The tour of the Far East is being made in cooperation with the President's Special International Program for Cultural Presentations, administered by the American National Theater and Academy. The concert series in Japan was in special recognition of the Centennial Year of America-Japanese Relations.

"We have made many new friends," Dr. Munch said in a statement on behalf of the orchestra. "The people of our nations have helped to prove once more that international understanding is strengthened through a mutual appreciation of music and the common language of art.

"For all members of the Boston Symphony and for myself I want to thank the thousands of Japanese who have been so wonderfully kind. The countless acts of individual thoughtfulness and the enthusiastic reception of our music by concert audiences will long be remembered by all of us who return to our homes in Boston. We are most grateful to the Japan Broadcasting Corporation and to

the governments of our two countries that helped to make this tour possible."

The 22 concerts in Japan were performed before an estimated concert hall audience of more than 50,000 in cities on all four main islands of the nation. Unnumbered thousands also heard or witnessed the live and delayed radio and television broadcasts over nationwide networks.

The musicians of the orchestra were besieged everywhere by music students, journalists, or music lovers. In dozens of individual and group meetings and demonstrations off-stage, the American visitors displayed their instruments or exhibited their particular musical techniques. Informal sessions arranged by directors of American Cultural Centers in 11 of the 16 cities on the itinerary brought together Japanese music students and orchestra members who were eager to demonstrate their instruments. The Boston players took part in a rehearsal of a university orchestra, a special session at the Tokyo University of Arts, and other informal events. On one occasion, the Boston players invited the members of the NHK Orchestra to a rehearsal conducted by Dr. Munch in Tokyo.

The orchestra's tour coincided with some dramatic events. In Matsuyama on the Island of Shikoku, a mild earthquake was experienced on the day of the concert.

The arrival of the orchestra in Sapporo coincided with the impact of the devastating tidal wave on the east coast which left thousands homeless. After traveling through the damaged areas in Matsushima on the way to the concert in Sendai, the orchestra performed Debussy's "La Mer" which contains a passage of musical violence symbolic of the great power of the sea.

At the close of the concert in Sendai, a gift of 100,000 yen from the members of the orchestra to the relief fund for tidal wave victims was presented on the stage to Yoshio Miura, governor of the Miyagi Prefecture.

The visiting musicians traveled far by day and played concerts before capacity audiences at night. They sometimes stayed in Japanese inns and learned a different style of eating and sleeping. Everywhere they taxed hotel accommodations to the utmost. They learned to eat box lunches with chop-sticks during long train rides between concerts or quickly sought out the local restaurants which sometimes made special provisions for musicians who enjoyed dining after an evening concert, usually after the normal closing hours.

The Bostonians climbed Mt. Fuji-no-Yama, visited volcanoes in Hokkaido, enjoyed hot baths at famous Japanese hot springs, and sought out major tourist attractions. Informal research revealed that more than 75 cameras, many transistor radios, and countless pearls were purchased during the month.

On its return to Boston in late June, the Symphony will resume its normal summer schedule which includes the six-week series of concerts at the Berkshire Music Festival at Tanglewood.

## BSO in Melbourne

Monitor By Reuters 15 June 1960

Melbourne

The Boston Symphony Orchestra played Berlioz's "Fantastic" Symphony at the Olympic Swimming Pool here yesterday. The orchestra, praised as "technically immaculate and with magnificent breadth of imagination," won critical acclaim despite the uncertain acoustics.

The pool, covered over for the performance, was used for the concert because of its large seating capacity. There was some criticism of the choice.

A Melbourne critic said that the Berlioz symphony received an exhilarating performance. "Nothing is too technically exacting for this orchestra and no demands on conductorship too difficult to comply with. Their conductor, Charles Munch, has dynamic manner, a splendid sense of rhythm, and most eloquent hands that draw from the orchestra most luscious and invigorating sounds," the critic said.



## *Boston Globe* **Symphony** *19 June 1960* **Won Japan** **Students**

Japanese students, who have set Western diplomats back on their heels with their riots, by a curious paradox proved the Boston Symphony Orchestra's greatest fans during its recent concertizing in Nippon Land, the first of the B.S.O.'s returning musicians said today.

Flown home in advance of the orchestra because of the illness of his wife, was Jacobus Langendoen of 86 Grove st., Auburndale.

A cellist with the orchestra for 40 years, he said on arrival at Logan International Airport from San Francisco that "the greatest admiration we had came from young people."

The orchestra spent four weeks in Japan giving more than two dozen concerts and "we were never bothered in any way. The Japanese are very fine people," he said.

Langendoen said the orchestra was greeted by enthusiastic students wherever it went.

"They all want to shake our hands. They were our greatest admirers. I never signed so many autographs in my life.

"Our prestige was tremendous. We had a great reception wherever we went. It was an unforgettable experience."

Langendoen, 70, has also been first cellist with the Boston Pops Orchestra for 33 years.

His early arrival home, because of the illness of his wife, Lennie, preceded the return of the first half of the orchestra by some 24 hours.

The first half is out home today, the second half tomorrow.

Langendoen said that during the orchestra's tour of Japan its musicians saw many demonstrations. "But we were never bothered. Nobody ever tried to molest us."

"The students are like sheep, playing follow the leader. And the Communists see to it that they are led, rounding up 300,000 at a time. But I should say that the real demonstrators belong to a really small minority, maybe at most five percent.

"Certainly the vast majority of students whom we met were pro-American, rather than anti-American," the Netherlands-born cellist asserted.

### **Students Like America**

"Everywhere we went we met young people, studying to be doctors, nurses, teachers, engineers.

"America is the land of their dreams. They all want to come here."

An interesting sidelight of this oft-expressed wish, Langendoen said, came from a 17-year-old girl. She was celebrating graduation with her classmates aboard a boat on the Inland Sea which the orchestra had taken to get to Beppu for a concert.

The orchestra had a fascinating time talking with the young people via interpreters, he added. Said one of the girls:

"You know, I would love to live in America. There a woman is treated the same as a man. Here a woman is always No. 2. This is not right."

The orchestra, Langendoen said gave its last concert in Tokyo the 29th of May. "We were literally mobbed by young people — but in the nicest possible way.

### **"A Very Touching Thing"**

"Police had to make a passageway for us through the crowds that jammed around the stage door.

"They clamored for our autographs. They fought to shake our hands.

"And when we scrambled aboard our waiting busses and took off into the night, their cries of Sayonara rang in our ears. It was a very, very touching thing."

Langendoen, who was met at the airport by his ailing wife and son Hans, of Nashua, N.H., said the orchestra played to sell-out crowds all through Japan, and later in the Philippines, Australia and New Zealand during its eight-week tour.

"Bostonians have no idea of the prestige our orchestra carries abroad," he concluded.

## *Boston Globe* **Symphony Returns** *20 June 1960*

Arthur Fiedler was among those on hand yesterday at Logan Airport to greet 49 members of the Boston Symphony Orchestra returning from the Far Eastern tour. The remaining members are scheduled to return today.

Having completed an eight-week, 36-concert trip with enormous success and acclaim from Tokyo to Melbourne, the musicians will replace their substitutes at the Pops on Friday evening for the remainder of its 75th season. Charles Munch flew from San Francisco to Paris and will return to Boston in time for the Berkshire Music Festival.

## **Japan Unrest** **Didn't Affect** **Hub Symphony** *6/24/60 20 June 1960* By GLORIA NEGRI

The Japanese student rebellions were "greatly exaggerated and they were demonstrations not riots," a Boston Symphony Orchestra viola player declared here yesterday.

George Humphrey of Arlington, a member of the first contingent of symphony musicians—numbering about 40—which arrived here after a triumphant eight-week Far Eastern tour, declared:

"The demonstrations were not representative of how the Japanese feel toward the West."

Humphrey dismissed the rebellion as "a normal reaction of youth. Japan is in the throes of breaking with tradition, and the students, being young and impatient, want to break away from everything at once. They are growing Western, but with a vengeance."

Humphrey recalled that one man in Japan greeted him: "Hey, American, you a Communist?" When Humphrey said "no," the Japanese countered, "I thought all Americans were Communist."

Roger Voisin, first trumpeter in the orchestra, agreed the demonstrations "were nothing very violent. Several times we were right in the midst of them, but there was no ill feeling directed at us. The students were venting their feelings against their own government."

Voisin said he was amazed at the way students are on the move in Japan. "Eight, 10 and 12-year-olds are traveling all over the country. It is all part of their education. Instead of just reading about places, they learn about them first-hand."

Japanese music lovers were, in general, very well-read in Western style music. "They were interested in American music, but were hungry to hear the classics, as well," Voisin observed.





**HOME AGAIN**—Joseph De Pasquale, Boston Symphony's first violinist, is greeted by wife, Maria, and children, Sandra, 10; Lisa, 8; Joey, 4.

## Symphony Members Place Japan Riots in Lower Key

### SYMPHONY

*Continued From the First Page*

He described Japanese audiences as "very responsive and extremely well-behaved." Voisin reported that Japanese audiences wait until the end of a performance to cough, clear their throats or indulge in any other kind of restlessness.

Leonard Burkat, music administrator for the orchestra, who accompanied the players on part of the tour, said they had "the best reception everywhere. It was all excitement from day to day."

With the exception of the death from natural causes, of one of its members, the orchestra suffered no undue setbacks. Burkat figured millions heard or saw the symphony on the tour.

"Wherever it performed—in Australia, New Zealand, or the Far East—national broadcasting concerns sponsored television or radio perform-

ances. In Formosa, the Symphony performed under the auspices of Madame Chiang Kai-shek.

Burkat agreed, too, that the student demonstrations were not anti-American. "They were specifically directed against their own government. It was the equivalent of our writing a complaint letter to our congressman."

In all, the Symphony gave 22 concerts in Japan, three in the Philippines, two on Formosa, two in New Zealand and seven in Australia. A scheduled performance in South Korea was canceled because of an uprising in that country.

Following their arrival at Logan Airport was another special plane carrying 16,825 pounds of baggage, including their precious instruments. Guardians of the cargo throughout the tour were Harvey Genereux, baggage master, Alfred Robison, and Daniel Moriarty. The trio engineered the difficult feat of transporting the musicians' paraphernalia on the orches-

tra's island-hopping tour. Remainder of the 104-man orchestra returns today.

Among those on hand to greet yesterday's arrivals was Arthur Fiedler, conductor of the Boston Pops. Some of the musicians are members of both the Symphony and the Pops and will rejoin the latter next Friday.

Charles Munch, conductor of the Boston Symphony, left the group in San Francisco for a polar flight to his home in France where he will spend a few days before he begins the Berkshire Music Center season at Lenox.



# Japanese People Still Friendly, Say Boston Symphony Players

Boston Herald, 20 June, 1966

By PAUL COSTELLO

An advanced contingent of 49 members of the Boston Symphony Orchestra returned yesterday from a successful eight-week concert tour in the Far East convinced that the people of Japan and Asia are—and will continue to be—friends and allies of the United States.

News men questioning symphony members debarking from a giant jetliner at Boston Airport were unable to find a single musician who would imply the recent riots in Japan were anti-American.

## PERSONAL OPINION

And one man, violist George Humphrey of Arlington, flatly stated: "It's my personal opinion that President Eisenhower would have been safe . . ." if his plans for visiting Japan had materialized.

Humphrey admitted the orchestra was not in Japan when the riots, which he preferred to call "demonstrations," reached a climax last week, but the musicians did witness first-hand many of the student demonstrations during a month-long stay in Japan.

The validity of the observations by the orchestra members must be judged against what they saw on the scene and the reception they received while playing before 25,000 in 16 cities and millions of other Japanese who heard or saw their 22 concerts over radio and television.

## STOPPED ON STREETS

Symphony members were amazed when stopped on the streets by barbers, waitresses, cab drivers and bartenders who recognized their distinctive orchestra identity badges and complimented them for performances they had seen on TV.

Roger Voisin, the orchestra's first trumpeter, said the "animosity shown by the students was directed against the government and not the United States."

He explained that the students are vitally interested in their government and their protests are part of an emerging new Japan, with the youth taking the lead in tossing off the old social order

and customs for Western ideas and ways.

Humphrey said the demonstrations "were a normal reaction of youth of that age to a cause," but that trained Communist cadres took advantage of the students "to greatly exaggerate" the protests.

## VOICING OPINION

Leonard Burkat, music administrator, said students explained the demonstrations to him as being "much like Americans writing their senator when they want to voice their opinion on a controversial issue."

He said that he and symphony conductor Charles Munch walked through the streets with the students on several occasions while heading for their hotel and that the youths were friendly and orderly.

Burkat and others in the party also emphasized that the great majority of Japanese people took the demonstrations in stride and often ignored the students and did not share their views.

The symphony played before an estimated 75,000 people during their 30,000 mile air jaunt that started here April 25. They gave two concerts in Taipei, Formosa, 3 in the Philippines, 7 in Australia and 2 in New Zealand.

Concerts in Australia also were

televised and were broadcast in all other countries.

## POPS CONDUCTOR

On hand to greet the returning musicians yesterday was Boston Pops Conductor Arthur Fiedler. Most of the symphony members are members of the Pops Orchestra and Fiedler said they will rejoin the Pops for Friday's concert.

The remaining 59 members of the symphony are scheduled to arrive by jetliner from California today at 11 a.m.

Conductor Munch left the party in San Francisco yesterday after a flight from New Zealand via Honolulu. Munch boarded a plane in San Francisco for a Polar flight to Europe. He'll spend two weeks at his home outside Paris before returning to his summer post at Tanglewood.

A transport plane carrying 19,000 pounds of personal baggage, as well as instruments, costumes and music for the orchestra arrived in Boston from New Zealand at noon yesterday. Al Robinson and Daniel Moriarty, stage managers, and Harvey Genereux, equipment manager, traveled with the equipment from Auckland, N. Z.



## Returned Hub Musicians Say Japanese Riots Not Anti-U.S.

By a Staff Writer of The Christian Science Monitor

20 June, 1960

Boston Symphony Orchestra musicians, returning last night from an eight-week concert tour of the Far East, said they found no anti-American feeling in student demonstrations in June, where the orchestra spent a month.

"The animosity shown by the students was directed against their government and not the United States," said Roger Voisin, first trumpeter.

He explained the protests as part of an emerging Japan in which students are leading the struggle to replace the old social order with Western ways.

Forty-nine musicians — about half — returned yesterday. The rest were due to arrive today.

### Red Role Detected

Although the orchestra was not in Japan last week when the outbreaks reached their peak, members pointed out they had witnessed many of the student demonstrations during their four-week stay in the country.

George Humphrey, violist, called the demonstrations "a normal reaction of youth of that age to a cause." He added, however, that trained Communist organizers had taken advantage of the students to "greatly exaggerate" the protests.

"It's my personal opinion," Mr. Humphrey said, "that President Eisenhower would have been safe" if he had gone to Japan as planned.

Leonard Burkat, the orchestra's music administrator, likened the demonstrations to "Americans voicing their opinion on a controversial issue by writing their congressman."

### Riots Held Unrepresentative

Several members of the entourage pointed out that the great majority of the Japanese people took the demonstrations in stride and appeared not to share the students' views.

The demonstrations, said Mr. Humphrey, "were not representative of how the Japanese feel toward the West."

The orchestra played before an estimated 75,000 persons during a 30,000-mile air tour that began at Boston April 25. Besides 22 concerts in 16 cities in Japan, some broadcast over

radio and television, the orchestra played 2 concerts at Taipei, Formosa; 3 in the Philippines; 7 in Australia; and 2 in New Zealand.

Mr. Voisin characterized Japanese audiences as "very responsible and well-behaved."

The symphony, Mr. Burkat added, was well-received everywhere.

## Echoing Applause in Sydney

Monitor

By Albert Norman

2 July, 1960

### Sydney

The Boston Symphony Orchestra, under the baton of Charles Munch, has taken Australia amid musical storm and tempest, all raised by intensely excited and musically thrilled audiences.

A capacity house at Sydney's huge Town Hall wrung from a perspiring Dr. Munch the rare privilege of two encores at the close of Berlioz's *Symphonie Fantastique*. Thereafter, patrons maintained a steady barrage of clapping and cheering for seven minutes, forcing Boston's conductor to return repeatedly for curtain calls. Critics agreed that rarely, if ever, had a visiting orchestra received such an ovation in Australia.

As critics saw it, the Boston Symphony played with the precision of a machine, yet at no point did this passion for discipline submerge the great human warmth that the players gave to their music. It was this quality, perhaps, more than anything else, which set a distinctively Bostonian signature on the night's performance.

Roussel's "Bacchus and Ariane" ballet suite comprised the other large presentation; the tumultuous character of this work added to the general glitter and brilliance of the entire performance. Norman Dello Joio's *Variations*, *Chaconne* and *Finale* was also represented in the program, and critics were satisfied

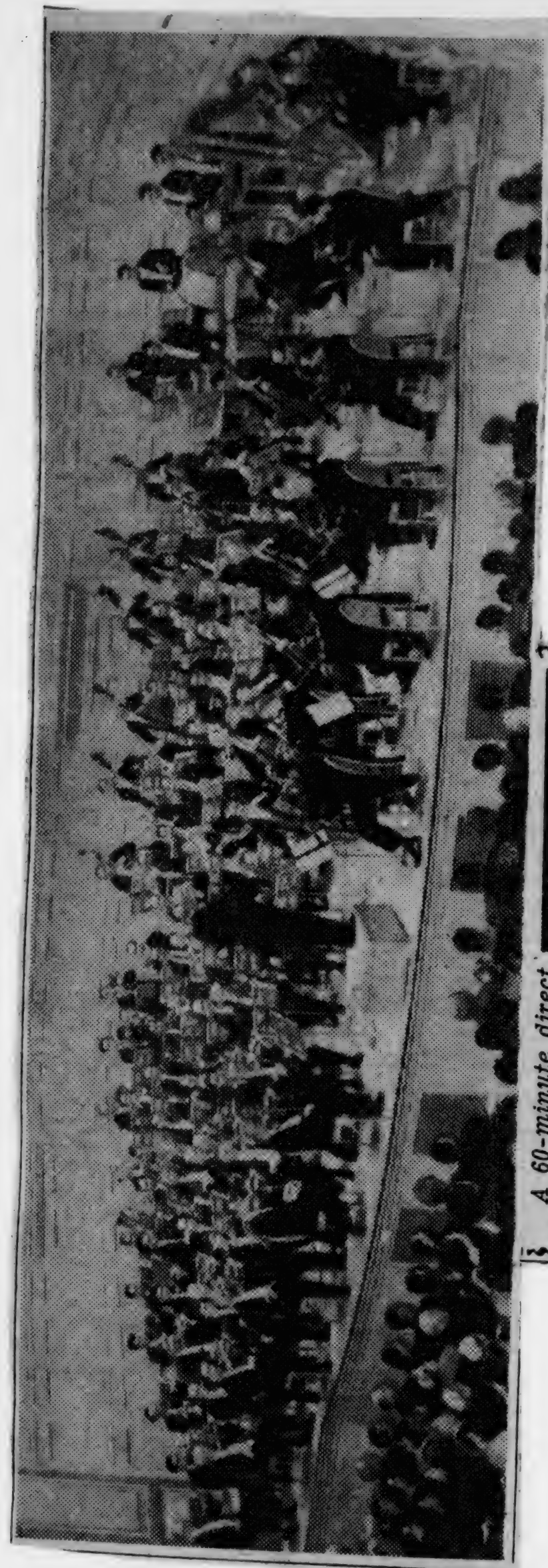
that the playing of this American work was as brilliant as the instrumentation itself.

Prior to the arrival of the Boston Symphony, Australians were given a fascinating performance of Vaughan Williams' "London" symphony by the Sydney Symphony Orchestra under the baton of Sir Malcolm Sargent, who had been invited to make an Australian tour. In the Walton Violin Concerto, Alfredo Campoli was sensitively accompanied by the orchestra under Sir Malcolm; critics considered that Campoli arose to the full strength of his powers.

In between Sir Malcolm and Dr. Munch, Australians heard the American bass-baritone Yi-Kwei Sze in 16 songs of Schumann's "Dichterliebe" and in arias from four Mozart operas, demonstrating wide versatility in a singer regarded as having extraordinary endowment in tone, style, and perception.

At the other end of the artistic spectrum, William Dobell, perhaps Australia's most controversial and best known painter, saw an exhibition of his works draw the highest attendance ever recorded for an art show at the University of Sydney. This exhibition reviewed Dobell's work over the past 20 years, the paintings being generously loaned by the Art Gallery of New South Wales and by private collectors.





A 60-minute direct telecast of a performance by the visiting Boston Symphony Orchestra will be presented by ABN 2 at 8 o'clock on Wednesday night.

The orchestra will be playing from the Sydney Stadium at Rushcutter Bay.

The 115-member orchestra is making a tour of the Far East under President Eisenhower's program for encouraging cultural visits to foreign countries.

Sydney (Australia) Morning Herald, 6 June, 1960

## SYMPHONY ORCHESTRA TELECAST

Richard Burgin, who joined the Boston Symphony Orchestra in 1920, will conduct the first half of the Stadium tele-

cast. Herald, 6 June, 1960





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(Sydney Herald) Morning Herald, 6 June, 1960

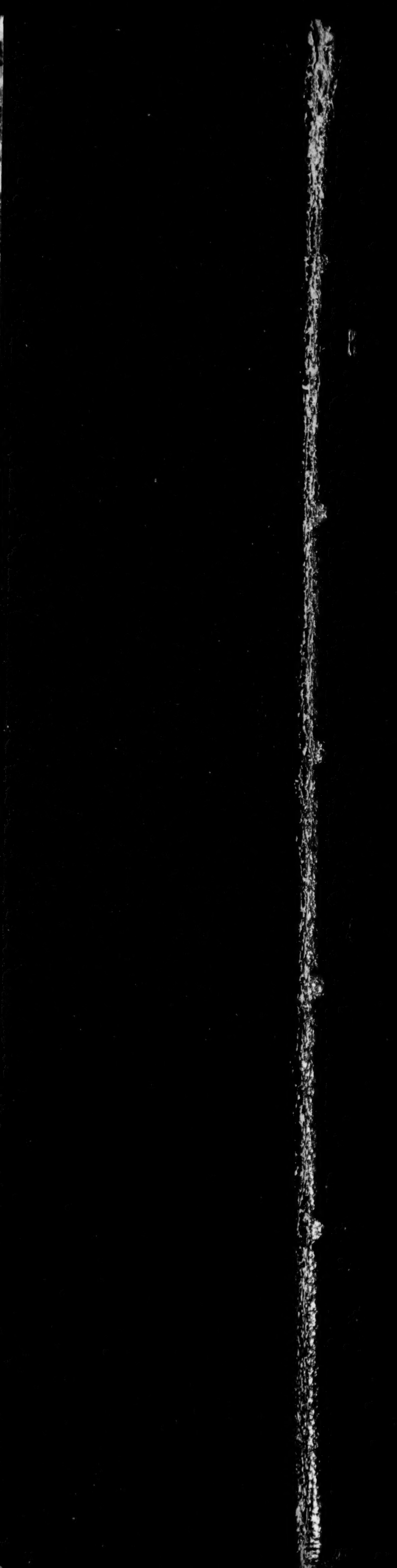
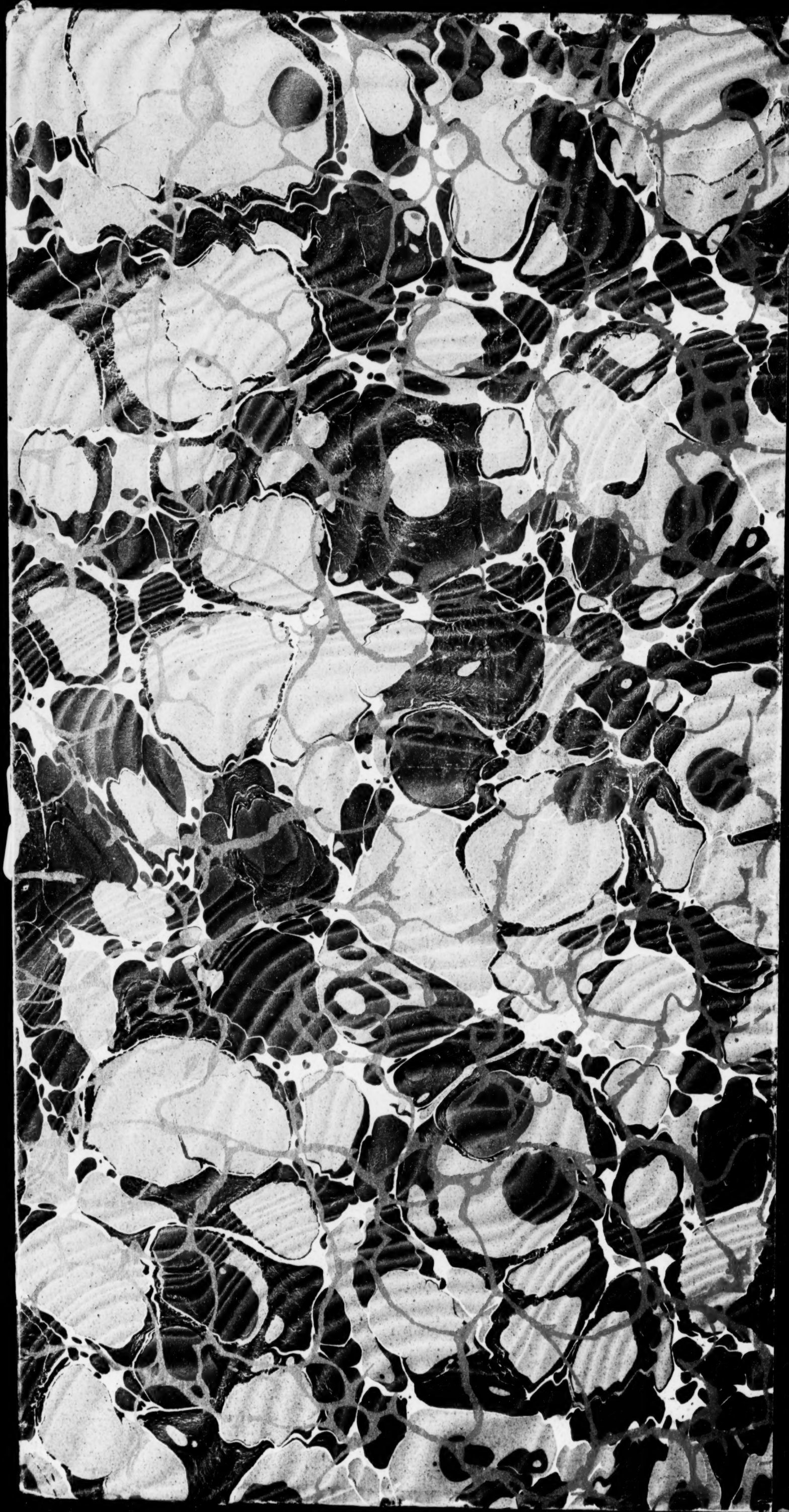
## SYMPHONY ORCHESTRA TELECAST

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**END**